THE EFF. Price 25 Cents 100800

October 1944

zine





... presented by NBC University of the Air

Course III in "Music of the New World"

The 1944-45 broadcasts of "Music of the New World" begin October 12, and include thirty-eight weekly half-hour programs. Titled "Music in American Cities," the series traces the contributions to American music fostered in the population centers, both large and small, of the Western Hemisphere . . . Boston, cradle of religious music and the singing school . . . Lima, Peru, center of viceregal music . . . Williamsburg, focus of musical enterprise in the Colonies . . . from early days to the

"Music in American Cities"-broadcast

Thursdays at 11:30 p.m. (EWT) by the National Broadcasting Company and the independent radio stations associated with the NBC network-embraces three main approaches: a) Chief historical musical contributions; b) Compositions about cities; c) Music by composers definitely identified with certain cities.

"Music of the New World" and its companion NBC University of the Air courses are broadcast as a public service for the advancement of education and entertainment under the American system of free enterprise, operating in the interests of a free people.

America's No. 1 Network

National Broadcasting Company



AN OPERETTA, "SONG OF NORWAY," about Edvard Grieg and using much of his music, had a most successful opening recently in New York City, Episodes in the life of the great Norweglan composer contribute to the story, and many of his most familiar and haunting melodies are adapted to the musical score. In the excellent cast is Irra Petina, soprano of the Metropolitan Opera Association.

FRANCO AUTORI, conductor of the Buffalo Philharmonic Orchestra, who has just finished his first season with the Chautauqua Symphony Orchestra as successor to the late Albert Stoessel, has been reappointed as conductor for the summer season of 1945.



SOLOISTS, to the numher of twenty-seven. have been engaged by the New York Philharmonic-Symphony Orchestra for the new season which opens on October 5. Among these are Zino Francescatti. Jascha Heifetz, Erica the option for the broadcasting rights

Morini, Fritz' Kreisler, for the remaining five years. saac Stern, Gregor Piatlgorsky, Claudio Arrau, Josef Hofmann Wanda Landowska. Rudolf Serkin, Kerstin Thorborg, Charles Kullman, and John Brownlee.

SAMUEL BARBER'S "Violin Concerto" was included in one of the recent programs of the fiftieth season of Sir Henry Wood's Promenade Concerts at Albert Hall in London, with the Australian violinist, Eda Kersey, as sololst.

THE SATURDAY AFTERNOON opera broadcasts of the Metropolitan Opera ety of Concerts of the French Conserva- Association at the Cincinnati Zoojogical Association are to be continued for six years under the terms of a contract recently announced by the Metropolitan Opera Association, the Texas Company, and the Blue Network. Under the agree- month to the New York City Center as dates in the NBC "Telephone Hour" ment, the Texas Company continues as music director of the New York City series, which began July 17, are January the sponsor for the coming season, with Symphony. He will direct the orchestra 1, February 19, and April 16, of 1945,

The World of Music

JOSEPH BONNET, distinguished French

York City since 1940, died on August 2

at Ste, Luce sur Mer, near Rimouski,

charge of the organ class of a newly

formed conservatory of music in Quebec,

some years organist of the Church of St.

Eustache in Paris, and succeeded Alex-

andre Guilmant as organist of the Soci-

before the war.

HERE, THERE, AND EVERYWHERE IN THE MUSICAL WORLD

in a series of six pairs of concerts on MRS. HARRIET AYER Monday evenings and Tuesday after- SEYMOUR, a leading

THE NEW YORK LITTLE SYMPHONY, died on July 30 in New Joseph Barone, director, will present a York City, at the age of series of six concerts on Friday nights sixty-eight. She was during the coming season. As formerly, widely known as an adthe orchestra will introduce young American soloists, conductors, and composers sic as a cure for certain in formal debuts. These include Don- forms of illness. Mrs. organist, who had made his home in New aldina Lew, soprano; William Bodkin, baritone; Mary Michna, pianist; Albert Brusiloff, violinist: and Harry Hewitt, Quebec. Just last year he had been given composer.

A NEW NOTE in industrial recreational Mr. Bonnet was born at Bordeaux, activities was registered in August when France, on March 17, 1884. He was for the employees of the Gruen Watch Company were guests of the company management at a performance of "Rigoletto." given by the Cincinnati Summer Opera tory. He had made several world tours Gardens.

FRITZ KREISLER'S next radio appear-LEOPOLD STOKOWSKI will return this ance will be on October 9. The remaining

AN ANNUAL COMPETITION to be

called the Ernest Bloch Award has been

established by the United Temple Chorus

of Long Island, for the best work for

women's chorus based on a text from or related to the Old Testament. The Award

is one bundred and fifty dollars, with

publication of the winning work guar-

anteed. The closing date is December 1,

and all details may be secured from the

United Temple Chorus, Lawrence, Long

A PRIZE OF ONE HUNDRED DOL-LARS is offered by The H. W. Gray Com-

pany, Inc. to the composer of the best

anthem submitted in a contest sponsored

by The American Guild of Organists

The closing date is January 1, 1945. Full information may be secured from The American Guild of Organists, 630 Fifth

Avenue, New York 20, New York,

American pioneer in the field of musical therapy, vocate of the use of mu-

Seymour was born in Chicago and was educated musically in Germany. For a number of years she was on the faculty of the Institute of Musical Art. Largely as a result of her observations of the healing power of music in her hospital work during the First World War, Mrs. Seymour founded the Seymour School of Musical Re-education. In 1941 she established the National Foundation of Musical Therapy, of which she was

THORNTON W. ALLEN, New York composer and music publisher, died on July 30 at Hyannis, Massachusetts. Included among his many activities was a period of eighteen years as managing editor of "Musical Courier." While still in college he won fame as the composer of the Washington and Lee Swing, which he wrote for his alma mater. Following this he formed a music publishing company and wrote, on request, a great many college songs.

LEON SAMETINI, head of the violing

department of the Chicago Musical College, died on August 20. He had been on the staff of the Chicago Musical College about forty years. Mr. Sametini was born in Rotterdam, Holland, and became known as the infant prodigy of the Netherlands. At the age of fifteen he was a protégé of Queen Wilhelmina and was presented by her on a concert tour. At sixteen he was graduated from the conservatory at Prague. After coming to the United States he appeared as soloist with the Chicago Symphony Orchestra

SIR HENRY WOOD, well known British conductor who was just about to celebrate his fiftieth anniversary as a baton wielder, died on August 19, in London. He was famous for having inaugurated in 1895 the Promenade Concert series, which in June of

this year opened its golden jubilee season in Albert Hall, only to be bombed at the very first concert. Sir Henry was born in (Continued on Page 612)

= Competitions =

THE SIXTEENTH BIENNIAL YOUNG ARTISTS AUDITIONS of the National Federation of Music Clubs, which carry awards of \$1000 each in which carry awards of \$1000 each in piano, violin, and voice classifications, will be held in New York City in the spring of 1945. State auditions will begin around March 1, 1945, with district auditions, for which the State winners are eligible. following. The exact date of the National Auditions will be announced later. All details may be secured from the National Chairman, Miss Ruth M. Ferry, 24 Edgewood Avenue, New Haven 11,

A PRIZE OF A \$1,000 WAR BOND will be the award in a nation-wide competition conducted by the Cincinnati Symphony Orchestra, for the writing of a "Jubilee Overture" to celebrate the fiftieth anniversary of the orchestra, which takes place during the coming season. The competition is open to all American citizens and works submitted must be between ten and fifteen minutes in length and written especially for the anniversary.

AN AWARD OF \$1,000 to encourage "the writing of Amercian operas in gen-eral, and of short operas in particular," is

OCTOBER, 1944

of Columbia University and the Metropolitan Opera Association. The opera must be not over seventy-five minutes in length and by a native or naturalized American citizen. The closing date is September 1. 1945 and full details may be secured from Eric T. Clarke, Metropolitan Opera Association, Inc., New York, 18, New York.

THE TWENTY-FIRST ANNUAL CONTESTS for Young Artists, sponsored hy the Society of American Musicians, is announced for the season 1944-45. The classifications include piano, voice, violin, violoncello, and organ, with various ages for each group. The contests will begin about February 1, 1945, and all entries must be in by January 15, Full details with entrance blank may be secured from Mr. Edwin J. Gemmer, Sec.-Treas., 501 Kimball Building, Chicago, Illinois.

THE SOCIETY FOR THE PUBLICA-TION OF AMERICAN MUSIC has announced its twenty-sixtb annual competition. Composers who are American citizens (native or naturalized) are invited to submit manuscripts. These should be mailed between October 1 and November 1. Full details may be secured from Mrs. Helen L. Kaufmann, 59 West Twelftb Street, New York 11, New York.

THE EIGHTH ANNUAL PRIZE SONG COMPETITION, sponsored by the Chicago Singing Teachers Guild, is announced. The award is one hundred dollars, with guarantee of publication of the winning song. Manuscripts must be mailed between October first and fifteenth, and full details may be secured from Mr. . Clifford Toren, 3225 Foster Avenuc,

Cbicago 25, Illinois,

Bernard Wagness

WAGNESS ADULT PIANO COURSE Vols. I and II

ESS ADULI PIAAV CULINSE VOS., 1 and 11
A first instruction book for Adult, Iligh School, and College Students featuring the bighty effective Chord Approach. Designed throughout to appeal to the older beginner, the foundation material at each phase to provide substantial progress. The mutical content includes a choice selection of Classical and Operation models as well as favorite folk songs and extracts from standard plano literature, all of which are especially arranged and celticle. Price, One Boline per book.

ONE, FOUR, FIVE PIANO BOOK

OUR, FIVE PIANU BAYED.

The Branch Vagness and William B.

Colum. A practical approach to harmony study for the advancing student.

An indispensable aid in developing and

turchering student profeteury in the of

this book is unique, in that as soon as a

principle is stated, it is used as a Secondo

to the melody played by the teacher.

I PLEDGE ALLEGIANCE

A patriotic album for all Americans. Contains casy piano solo arrangements (with words) of eight famous national for eaching purposes. Beautifully illus-trated in Red, White and Blue through-out, this folio makes a delightful, inter-esting and appropriate gift for every young student. Price, 35 cents.

Teachers—send for a complimen-tary copy of HOW TO TEACH THE ADULT BEGINNER, An Informal Discussion by Bernard Wagness.





RICHARD **LROOKS**

TENOR

A Great Operatic Star, Leading Concert Artist, and Radio Favorite Who Sings These Song Favorites of Radio Listeners-



A DreamBartlett
By the Waters of
MINNETONKALieurance
THE BELL-MANForsyth
RECESSIONALDe Koven
GOIN' HOMEDvořák-Fisher
MIGHTY LAK' A ROSENevin
FORGOTTENCowles
STARS AND STRIPES
Forever (Vocal arr.)Sousa

THEODORE PRESSER CO., 1712 Chestnut Street, Philadelphia 1, Pa.
Music Publishers and Distributors for OLIVER DITSON CO. and THE JOHN CHURCH CO.

THE ETUDE music magazine

PUBLISHED MONTHLY BY THEODORE PRESSER CO., PHILADELPHIA, PA

EDITORIAL AND ADVISORY STAFF DR. JAMES FRANCIS COOKE, Editor

Guy McCoy and Ava Yeargain, Assistant Editor. Dr. Rob Roy Peery, Editor, Music Section Harold Berkley Edna Fort
Pietro Deiro Dr. Henry S. Fry
Dr. Nicholas Douty Karl W. Gehrkens Elizabeth Gest
George C. Krick
Dr. Guy Maier

-FOUNDED 1883 BY THEODORE PRESSER-

Contents for October, 1944

,	
VOLUME LXII, No. 10 • PRICE 25 CENTS	
THE WORLD OF MUSIC	553
EDITORIAL	
The Music of the Spheres	555
MUSIC AND CULTURE	
Payrage of Discordant Voices D. J. Mari Gancher	556
Music American Doughooys Near II India Ralph Bartlett Webster The Compleat Musical Home. Ralph Bartlett Webster Fifty Years of Settlement Music Gunnar Asklund	
Physical Coordination in Singing	563
MUSIC IN THE HOME	
A Radio Beethoven Festival,	561
The Etude Music Lover's Bookshelf	563
MUSIC AND STUDY	
The Teacher's Round Table	566
Weak Low Tones. William G. Armstrong "I Always Have a Picture in My Mind"	568
My Church? Frederick Kinsley Tempo, Rhythm, and Phrasing Carol M. Pitts	569
Bercussion Instruments Need Care! William D. Revelli	571
The Etude Honor Roll	572
The Violinist's Forum. Harold Berkley Ouestions and Answers. Dr. Karl W. Gehrkens	573
Creating a Durable Musical Memory	575
Musical Fathers and Sons	576
Technic of the Month—Finale, from Mapsodie Hongroise, No. 6, by Franz Liszt	597
MUSIC	
Classic and Contemporary Selections	
Dance of the Skeletons	577
Leaves in the Wind	578
Romance	580
He Leadeth Me (from "More Concert Transcriptions of Favorite Hymne")	
William B. Bradbury (Trans. by Clarence Kohlmann)	584
Flickering Candles. Harold Locke The Juggler. Carl Wilhelm Kern, Op. 192, No. 6	587
Vocal and Instrumental Compositions	
Show Me the Way (Sacred Song—High Voice)	588
Referred Grice (Felited by F F Hahr)	500

USIC	
Classic and Contemporary Selections	
Dance of the Skeletons	
Leaves in the Wind	578
Romance. R. Schumann, Op. 28, No. 2	580
Souvenir of Old Vienna. Francesco DeLeone	582
He Leadeth Me (from "More Concert Transcriptions of Favorite Hymns")	
William B. Bradbury (Trans. by Clarence Kohlmann)	584
Flickering Candles	586
The Juggler	587
Vocal and Instrumental Compositions	
Show Me the Way (Sacred Song-High Voice) H. Alexander Matthews	588
Ase's Death, from "Peer Gynt" (Violin & Piano)	
Edvard Grieg (Edited by F. E. Hahn)	590
Morning Prayer (Organ) (from "Gems of Masterworks")	
Peter I. Tschaikowsky (Arr. by Paul Tonner)	591

592
592
594
595
595

Technic of the Month Franz Liszt (With lesson by Dr. Guy Maier) 596 THE IUNIOR ETUDE MISCELLANEOUS "The Winnah" (Marie Rogndahl). Voice Questions Answered......

Entered as second-class matter January 16, 1884 at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1944, by Theodore Presser Co., for U.S. A. and Great Britain.

Organ and Choir Questions Answered...... Violin Questions Answered.....

\$2,50 a year in U. S. A. and Possessions, Argentina, Bolivia, Brazil, Colombia, Costa Rice, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain, Peru and Uruguay. Canada and Nea-foundland, \$2,75 a year, All other countries, \$3,50 a year, Single Copy, Price 25 cents.

The Music of the Spheres

URING the past four staggering years millions of people have risen each morning and, looking up to the deathfraught skies, have realized that the new day might be their last. They have asked themselves, "What is going on in the universe to bring about this monstrous condition?" As they view the tornado of fire, their thoughts have gone out to the valiant

men and women - their beloved husbands, fathers, sons, daughters, brothers, sisters, and sweethearts - who have staked their all to put out the fire so that we may go on in a world of peace; dreaming, creating, constructing, laughing, loving, playing, and praying for a better kind of life.

Strange, very strange, it is that for unknown centuries Man has been trying to link terrestrial harmony with the spheres. However fanciful the idea may seem to modern science, it engaged the imagination of at least two of the foremost scientists of ancient times and was accepted by millions of people. The Chinese, in the dim past, were among the first to divine a connection between the heavenly bodies and the tones of the pentatonic scale, Ares before modern astronomy and its fabulously intricate mathematical computations were known, the wise men and the musicians of Cathay, viewing the heavens with their naked eyes, were assigning the names of planets to the tones of the scale.

Later on, in Greece, Pythagoras (582-500 B. C.), according to his disciples (as Pythagoras left no books), saw even more definite relations between the planets and music. Thus, one of the greatest Greek philosophers, mathematicians, and astronomers presented the following, represented in modern notation by Dr. Ralph Dunstan and known as the "System of the Seven-Stringed Lyre":

Nete; lowest (shortest) string, highest note; likened

Paranete; next to lowest (string); likened to Venus.

Paramese: next to Mese: likened to Mercury,

Mese; middle string; principal or keynote; likened

Lichanos; forefinger string; likened to Mars.

Parhypate; next to Hypate; likened to Jupiter.

Hypate; highest (longest) string; lowest note; likened to Saturn.

THE MUSIC OF THE SPHERES This famous picture by the eminent English painter G. F. Watts, has frequently been called "The Music of the Spheres," although the artist entitled it "Hope."

Note that two great civilizations for centuries held that music sprang from the harmonious motions of heavenly bodies. Even though it be myth, it is a persistent myth. Myths have wonderful vitality-witness alchemy (still practiced clandestinely even in our big, flourishing cities), and astrology, the hundred-milliondollar racket, which even its victims subconsciously realize is non-

sense. Thus, with the music of the spheres. Even Shakespeare wrote poetically:

"There's not the smallest orb that thou beholdest

But in his motion, like an angel sings, Still quiring to the young-eyed Cherubim,"

Dr. Roy K. Marshall, Assistant Director of the Planetarium at the famous Franklin Institute in Philadelphia, points in the Institute's library to a work by a contemporary of Shakespeare who was possibly the greatest philosopher, mathematician, and astronomer of his era, Johannes Kepler (1571-1630 A. D.), The book is known as "De Harmonice Mundi" and was dedicated to James I of England. Kepler showed that the planes of the orbits of the planets passed through the center of the Sun, the moving factor in the great planetary system. What was remarkable from a musical standpoint was his mathematical comparison of the musical intervals to planetary movements, which he thought was as important as his other discoveries. The harmony and rhythm of the movement of the planets seemed a very real thing to him, although he compromised himself by drawing fictitious horoscopes for the Emperor and for Wallenstein, a concession to superstition which he explained was a necessity for existence.

Could the theories of this strange mystic, regarding the harmony of the spheres.

at some time prove of practical advantage to man? Who knows? Leonardo da Vinci, who died four centuries ago, spent much of his life deploring the fact that man could not fly, and made designs for flying machines which are surprisingly like our own in this day. He was laughed to scorn for even dreaming of such an impossible thing as flying.

Dr. Marshall always has taken a curious interest in the musical speculations of Kepler, because he is himself an accomplished

Possibly through the universality of their profession, astronomers, peering out to the various universes with which we are surrounded, take greatest interest in all phases of life, notably the arts. Many have been interested in music.

Galileo Galilei (1564-1642), whose development of the Dutch invention, the telescope, brought the vision of the heavens thirty times nearer the earth, was raised in the home of his father. (Continued on Page 612)

Beware of Discordant Voices

by D. J. Mari Gancher

D. J. Mari Gancher (b. New York, N. Y., July 13, 1899) began muric study of the age of five and has con-tinued his musical activities ever since. Among his many teachers have been OHo Schwerr, Heary Lerey, Alborto Himan, and Warner Heddon, For ten years (1919-1929) he played piono in Hisder archestra; the Austras Timan, and waren Iteddon, por ten years (1915-1923) he played piace in theater orcheltras. He has became interested in business and has since devoted his time to the mandacture of personal odding machines, taking over the management of a forty-year-old firm (Automatic Adding Machine Manfacturest), then nearing bantrystey, which be brought to prosperity despite the prophecy of his fisted, who sold, body can bring that business bods; feat of all a musician. Today he is the owner of the business. Music then became his hobby and his joy in his home life—Entox's Note.

HE GREEKS again had a word for it-cacophony (pronounced ca-cof'-ony). This strange, badsounding term means just that-bad sounds, or more precisely, the condition charactertized by harsh, discordant sounds.

In the field of musical performance there are four sources of cacophony. Whether or not consciously felt, these cacophonous situations do annov us all. They lead not only to a state of crankiness, but worsethey prevent the a piring musician from attaining the proficiency which he so ardently seeks For this reason both the teacher and student must become acquainted with these sources of cacophony, so that every conscious effort may be made to eradicate them from the mulic room, or from earshot of the musician.

Beware of Cacophonous Composers

What are the sources of cacophony for the performer? Briefly, they are the cacophonies introduced by the composer, by the performer himself, by the instrument; and lastly, but most important, by the

We may pass over the cacophonies introduced by the composer with the hopeful remark that acceptance of a composition by a publisher assures the performer of the minimum amount of noise. Much undue condemnation, however, is heaped upon the composer when cacophony wrongly attributed to him actually proceeds either from the performer's inability to do him justice, or from performance on an inferior or unsuitable instrument; or, more likely than not, from heaving the composition against extraneous sounds in the environment. For example, play a Bach three-part fugue. If someone in the room now starts to carry on a conversation, that conversation invariably becomes the unintended fourth and leading part in the tonal complex thus created, destroying, of course, the entire composition. Bach, palpably, must not be held accountable for conditions beyond his control

Beware of Cacophonous Performers

The performer's contribution to cacophony is all too obvious. Not only the simultaneous striking of disordant tones, but also the striking of single tones in arring violation of rhythm, of nuance, of musical meaning in general . . . all these are here included within the meaning of the term. Whatever the performer does to displeace or shock our cars, by so much does he contribute to cacophony in music. It is, of course, the responsibility of the teacher and the duty of the pupil to seek, by proper educational procedure and practice, to remove this most evident variety of

Even though the teacher be a Carl Czerny, and his nimil a Franz Liszt, still cacophony will not have been eradicated if performance is permitted on an illsounding, or inappropriate, instrument. A piano out of tune is one of the most tortuous of afflictions to the cultured ear. How so many homes can endure pianos so out of tune that performance upon them, even by come to our ears as so many thuds and thumps. Obviously, a composition played effectively on a piano in a piano store or on a concert stage, might well sound cacophonous when played equally well on the same plano in our home.

But even though the composition, the performer. and the instrument are faultless, yet another factor. far too frequent in occurrence, may well destroy most ruthlessly one's tonal pleasure. This destructive factor is the environment in which the performer plays. We shall now discuss those auditory irritants in the environment which militate against the performer's best efforts, irritants which, when combined with musical tones, produce that characteristic nerve-grinding hodgepodge hereinafter to be referred to as environmental cacophony.

When a composer sets down his conception of a pleasing succession of tones, he does so on the naïve assumption that no other sounds will compete with and overthrow them. Too, when a virtuoso with soulstirring inspiration runs off a stream of scintillating passages, he scarcely suspects that in the next instant two ladies in the audience will gush forth in sibilant chatter, producing a contrapuntal cacophony no less destructive to his art than a buzz-saw accompaniment. The grim fact for the performer is that he must reckon

with noise-noise being any sound whatsoever not produced in accowlence with his musical intertion. Not only will it ruin his disposition, already quite temper mental, but it will reduce to sheer noise itself his most exquisite, his tenderest, tones. The musical ton most tonuous of sounds is from beyond the frailest of mirrors shatterable by the softest of whi

Beware of Cacophonous Surroundings

We must face the fact obvious as it is, that only in a silent me dium can the musical tone survive. When tones float in a me-



MR. AND MRS. GANCHER They employ the Hammond Organ, the Solovox, and the Novahcord in securing effects.

more in the sphere of psychiatry Beware of Cacophonous Instruments It ought to be clear to any par-

D. J. MARI GANCHER

IN HIS MUSIC ROOM

a virtuoso, would be intolerable-

how parents will yet attempt to

raise musical children despite such

atrocities of negligence-all this

manifestedly, is a problem falling

than of music.

ent, to any student, that pleasing music cannot be gotten out of an instrument that can produce only foul tones. Obviously, the remedy is proper tuning and regulation of the instrument. The instrument. though tuned properly, may yet produce a cacophonous result if compositions played upon it do not quite fit its tonal make-up. Thus,

there are a number of fountain-like piano pieces, such as Ravel's Jeux d'eau, which come off very badly on cheap upright instruments and which require for their most superb performance the best of grand pianos. The student, therefore, must play only such compositions as sound best on his instrument in his home. Few people really appreciate the immense difference in tone obtainable when the same instrument is played in different locations. How many of us, having heard a piano in a dealer's store, bought it on the strength of its clear, brilliant tone, and then, having proudly installed it in our overfurnished sitting room, have sickened to our heart when the crisp tones now

dium of noise, the beautiful is overpowered by the ugly, the sweet by the sour. Our ears lose all sensation of tone; we become aware only of noise. Consequently, playing music in a noisy environment is but to swell the volume of noise. The Ave Maria played at the circus would no longer be the Ave Maria

Mr. Stokowski is credited with saying that "Music is a Painting on the Canvas of Silence." It appears clear, then, that no student can hope to perform well who practices in a noisy room, for he never gets an opportunity to hear music. It cannot be too strongly urged that students must have a quiet room in which to practice. No sounds other (Continued on Page 605)

Music American Doughboys Hear in India

by Lily Strickland

Distinguished American Composer Long Besident in India

THE AMERICAN SERVICE men and women haps the most loved of all Hindu deities. newly transplanted to the alien soil of India, not the least of unusual first impressions will be their introduction to the native music of that ancient and fascinating country. Their ears are accustomed to the occidental system of melody and harmony, and whether it be a classical program performed by a great symphony orchestra, the popular music of a nameband, or the live and swing of the ubiquitous jukebox, the basic structure remains unchanged, In other words, our music form is harmonic, while Indian music is monodic and was developed centuries before our

If, in leisure hours our men should walk in the Maidan or park in Calcutta they may hear the oldest woodwind instrument in the world-the flute. A Bengali Hindu ambling along playing a bamboo flute is a very common sight. The melody will be strangely minor. with the characteristic evasion of cadences that leaves an impression of vague elusiveness. But after awhile, if one is at all responsive to music, the charm of the flute player's melody will begin to work its spell, and the hearer somehow accepts the fact that the music belongs to the instrument, the man, and the scene

cwn continent was even discovered

The flute is the second oldest instrument in India and its genesis goes back thousands of years to the god-man Krishna, who is credited with being its inventor. Legends say that he charmed both man and beast with his immortal and magic melody. He was the god of the shepherds and the herders, and per-

The flute is to households in India what the plane or radio is to our own domestic scene. Tuned to the various Indian scale-modes, of an octave compass or less, little wooden flutes can be bought in any bazaar for a few annas." Though the intrinsic value of this flute is small, one is amazed at the music that comes out of it in the hands of a capable player. Yes, our Service man will soon become familiar with flute songs wherever he may go, for the flute is the universal instrument in India, from Madura or Trivan-in the extreme South to Darjeeling, Simla, and other hill

stations of the Himalayas in the North: from Rombay The normal value of an Indian anna is one-sixteenth of a



WANDERING MENDICANT



to Calcutta, or to the Assam-Burma border, where at present our allies are fighting the Japanese in the districts of Imphal and Kohima on the Manipur front. At Myitkyina and beyond the border lands-from Delhi to Lahore and Srinagar'to the Hindu Kush and the northwest frontier of Afghanistan-always there will be the flute-songs, though the players may be Hindus, Buddhists, Mohammedans, or Assamese.

A Curious Cacophony

Our soldiers are bound to run into some street procession incidental to the many Hindu religious festivals -when a group of musicians with flute cymbal hells and drum, will lead the band of worshippers of Kali. Shiva, or lesser gods and goddesses to the river. It will he a colorful scene but the music will probably be a meaningless cacophony to the ears of the newcomers. Our boys will be vastly amused by the drum-players and their incredible rhythms-and they will respond to the excitement of the fast tempos beaten out by obsessed drummers carried away in the emotional frenzies that are the inevitable part of religious processionals on festival days.

Our Johnny Doughboy and his confreres of sea and air have a treat in store for them when they iun across their first real drumplayer. They may find one in the Maidan, sitting at the base of one of the many great statues the British have erected to their heroes. Anyway, the lads will pause entranced. They are familiar with the convulsive antics of the "trap-artist" of a swing band who, with distorted face and gymnastic movements, beats out his rhythms on the drums. Yet the drum in India. said to be the oldest instrument in that old land, was mastered by drum-players in techniques undreamed of by our most epilepticappearing jazz drummer. The drum has been called the heart-beat of India- (Continued on Page 607)



NAUTCH DANCER OF THE HIGHER CLASS

OCTOBER, 1944





The Compleat Musical Home

What Your Household Must Have to Secure Ideal Musical Results

by Ralph Bartlett Webster

HEN in 1653 Izaak Walton in his agreeable and engaging style wrote "The Compleat Angler, or The Contemplative Man's Recreation," he endeavored to set down all that one should know about the art of catching the fishes of the waters and Thackeray, the poems of Tennyson (which she of Merrie England. Thus the present writer ventures to tell what, in this day in which the household musical joys have been immensely increased by the development of the fabulous electronic musical instruments,* are the things most necessary to make music in the American homes of active and well-intentioned people of today, a profitable and joyous experience. To realize the great advance, one must look back a few decades after the manner of the retrospective best sellers of

The principal figure in home musical interest must always be someone, skilled or unskilled, who "loves music" and has the ambition to bring the members of the family to a better understanding of its very great power. Such a one was my mother who, although Massachusetts to the core, would have resented any intimation that she was a Boston Brahman. Her family associations and her four years at Wellesley had kept her in touch with models of good taste in art, music, literature, and also in home furnishings.

The best types of the handicraft of Sheraton, Hepplewhite, and particularly Duncan Physe (six of whose priceless chairs glorified our dining room) were just as significant to Mother as the ritual of getting me polished up once a week for a trip to Boston to hear "the orchestra" under the stringent baton of Wilhelm Gericke. Mother usually told me sotto voce how inferior he was to the dream of her earlier life, the willowy Hungarian Arthur Nikisch. On one occasion I was permitted to shake hands with Gericke, who said with an omniscient smile: "Little boy, you are shak-*To avoid confusion, the author refers to these electronic instruments hereafter as "radio-phonographs,"

ing the hand that once shook the hand of Brahms." The artistic purity of my boyhood home surroundings was also shown by my Mother's horror of anything related to the Victorian era, save the novels of Dickens looked upon as second rate to those of Emerson and Lowell), and the operas of Gilbert and Sullivan, which were regarded as a forgivable comic relief to Bach,

Beethoven, and Brahms. All of my uncles and aunts and cousins had fine pianos in their homes, and they boasted of their Stecks, Knabes, Mason & Hamlins, Baldwins, and Chickerings. Ours was a Steinway. Some of the instruments were uprights, one was a square, but most of them were grands. There was one French Erard and one English Broadwood which were pointed out as permanent aliens, foreign to American musical interests. Through some perversity of fate the only cousin in our group who became famous in the professional musical world, came from a family of very moderate means, which could afford only an old plebeian Bradbury square. The piano was, as it still is, the center of musical usually littered with music, but always, mind you, music of the masters. We saw to it that no neighbor could come in and find it harboring musical trash, Now and then there was a copy of the Atlantic Monthly, the essays of Walter Pater, or the exotic prose of Lafcadio Hearn, together with issues of Punch or the London Illustrated News. Mother evidently did not think that this was an expression of cultural snobbery, as was that of a neighbor on whose library table there were always a few paper-covered French novels, garnered

(a) Those who took lessons at home

(b) Those who went in town to the conservatory or to private teachers (c) Those who ascended to the lofty heights of lessons at the University with teachers following the

traditions of the able Dr. John Knowles Paine a smiling gentleman with affluent sideburns.

As we lived far from the center of the city, we had a succession of teachers who came to our home. They usually stayed to dinner, and thus coming intimately into our family life made a very real impression upon

My father was a wholesale ship chandler and, although a college man, spent much of his day with the hardy men of the sea. It was my mother's constant fear that he would revert to the crudity of our own sturdy ancestors who sailed the seven seas in romantic windjammers. It was doubtless for this reason that she was so careful of her cultural bulwarks. Therefore, one day when Father surprised us with our first talking machine, boasting a huge, bright blue morning-glory horn, which he placed triumphantly in the corner of culture in the home. The top of the instrument was our parlor, Mother broke down in tears, I was a boy of ten at the time, but I have never forgotten Mother's anguish nor the look on her face when she said: "I don't want that ugly, horrid screeching, squawking thing in my house, Just think what it will do to Ralph!" As a matter of fact I was thrilled by the blare of a stirring Sousa March that came out of the unholy funnel. The blue "morning glory" was promptly moved to Father's den on the top floor, a region to which Mother contemptuously referred as the "smoke house." The name was not undeserved, as Father was a furious

> Shortly thereafter Mother gave a tea to a concertmaster of the orchestra, Timothée Adamowski, which was attended also by his brother Joseph Adamowski, the 'cellist. With this consecration, our parlor became

> > THE ETUDE

known for all time as the music room. All that made damask curtians, one part of a shelf in the bookcase devoted to a few books on music, and Aunt Edith's harp with its pathetic broken strings, which had never been played upon since this girlhood heroine died-it was intimated of a broken heart.

In this day such a music room would appear ridiculously incomplete without a fine modern radio and a superior record reproducing instrument, I have long since ceased to call these amazing radio-phonographs, which open the gates of the great literature of the art, "machines" because their delicate, scientific precision and advanced construction remove them from the

class of things that in the ordinary mind is associated with a machine. They are really the result of millions of dollars spent in laboratory research experiments, and have become as essential a part of modern music rooms and modern musical education as the musical instruments themselves. No Stradivarius or Guarnerius strove longer or harder to preserve tone values than have the makers of these instruments. More than this, the best examples are encased in masterpieces of designer's art. The makers have employed the finest interior decorating artists obtainable to insure appearance and style which, like the great achievements of the masters of furniture-making of the past, may be brought to fit the finest homes of today with the certainty that from an artistic standpoint they will be of enduring beauty, as are our precious Duncan Phyfe chairs which are now in my own dining room.

Many well-known musicians and teachers now laugh at the attitude of educators three decades ago when they contended that radio and reproducing instruments would do away with human musical activity in the home. That is, they thought that these instruments would supplant the need for mucic study and practice and lead to an era when people would no longer bother to take the time and trouble to learn the art, save in the cases of those who desired to become professionals. Exactly the opposite has occurred. The present enormous expansion of musical activity in the home is due to the fact that the doors to the world of music have been opened by these radio-phonographs. Standing on the threshold of a new world of television, already we see great figures of the opera, concert, church, and forum brought visually to the music room which becomes spiritually, intellectually, politically, and artistically just as vital to modern living as the dining room is to our daily physical well-being.

Musical knowledge coming through these channels it musical was the piano, the music racks behind the has increased musical intelligence so that what once was obtainable only through hours of practice, now becomes clear through mentally quickened activities. The real progress is in the brain and not in the fingers. We think faster now because we have the best tonal and technical models, not away off in some distant city. New York, Chicago, San Francisco, Boston, London, Paris, or Leipzig, but right in the heart of our own homes. This has whetted the interest of the student. raised his understanding incredibly, and made his own practicing conspicuously more interesting

On a business trip to the Southwest I visited Austin, Texas. A friend took me to the University with its new,



CHIPPENDALE RADIO-PHONOGRAPH BY CAPEHART

half-million-dollar music building, the last word in collegiate musical equipment. I was not surprised to see in this exquisite and complete edifice, a large section devoted to the record library and radio-phonographs, which I was assured are incessantly in demand. Thousands and thousands of students going back from college to the home, bring with them new standards of taste in literature, music, and art, They are no longer content with cheap, tonally imperfect instruments, nor with cheap furniture which makes the living room a center of confusion rather than a beautiful, hospitable

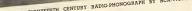
Music and Culture

place in which to live and work. My music room is inspired by the genius of the eighteenth-century master furniture-designer, Robert Adam, and my piano, furnishings, and radio-phonograph are in that fashion which has always seemed to me simple, elegant, and chaste. I often wonder what would go through Mother's mind if she could come in and actually hear her hallowed Boston Symphony playing the César Franck "D Minor" with the sound coming with incred!ble similitude, not from a screechy "morning glory" horn, but from a masterpiece of the designer's art. Such glorious music would even have lured Father from the "smoke house." It seems like a dream when I realize that anyone at comparatively small expense can possess records and a receiving set which virtually make him the patron and the proprietor for all time of great symphony orchestras, great opera companies, great quartets, No kings of yesterday could claim this musical wealth, It just doesn't seem real.

The "Compleat Music Room" is a dream I dreamed about mine long before I could afford my collection of fine music, my music books, and my instrument and records, which were bought with the idea of securing the highest obtainable quality. Not everyone can realize his ideal, but music can be brought to the average living room in a measure to suit one's means. I realize that in most homes the piano and the radio-phonographs must be utilitarian, "all purpose" instruments. It may not seem necessary to have the best possible set to take care of Lowell Thomas Amos 'n Andy, fireside chats, America's Town Meeting of the Air, Information Please, prize fights, and Duffy's Tavern.

Numerous excellent smaller model sets are well made and have a fine tone for their price range. Many families have these in different parts of their homes-the bed- (Continued on Page 612)







of French." The insignia of culture, however, evidently gave them much comfort, In those days there were "FORWARD MARCH WITH MUSIC"

three classes of music students:

on a European tour from the banks of the Seine.

Everyone knew that no one in the home "spoke a word

Fifty Years of Settlement Music

Important Anniversary of the Creation of a Valuable Movement

by Gunnar Asklund

TN 1894, a blonde girl with a dream in her heart entered the slums of New York City and began giving music lessons to ten children. In 1944, that dream has grown into the Music School Settlement, the oldest and largest of its kind in the country. In reaching its Golden Jubilee, however, the Music School Settlement celebrates more than mere length of existence. It stands as the first project in settlement music and the model upon which some ninety similar institutions have been founded; it has provided musical and social assistance for over fifty thousand students; and it has rendered distinguished service in the entirely democratic processes of racial equality, self-expression, and the voluntary selfdiscipline that is the soundest

safeguard against delinquency. The blonde girl whose dream began the work is Miss Emilie Wagner, who still conducts piano classes on Long Island. As a child, Miss Wagner heard a began. Through the cooperation of the University Settlement and, later, of the Junior League, larger quarters were provided, funds were raised. In time, the School's present quarters at 55 East Third Street were made available

An Amazing Growth

David Mannes became Director of the School in 1897 and remained twelve years, to be succeeded by Arthur Farwell, who occupied the post for one year. In 1910, the School was given into the eminent charge of its present director, Melzar Chaffee, now in his thirty-fourth year of service. Miss Wagner's original group of ten has grown into an enrollment of 1100 students of twenty-seven nationalities, requiring the services of one hundred teachers, and maintaining two full orchestras and a chorus.

What, exactly, is the secret of the School's success? What has the Music School Settlement accomplished that could be duplicated by other groups in other locallties? There are three answers: the character of the musical work; the kind of social work that has developed from it; and, most of all, the distinctive spirit

that animates both the School and those connected with it.

In its approach and in its methods of instruction, the School ranks among the first-line school settlements of the world. The teachers are experienced specialists, and no student is admitted unless he shows a genuine interest in and love for music. There is no "playing at" music! No solo work I hay be studied without an accompanying program of theory, ear-training, harmony, ensemble work, and history. A barely nominal (ee is paid by students who can afford it-those who cannot are anted scholarships from a broadly a ninistered Scholarship Fund, the 1 aintenance of which is the chief ielight



ANTHONY DI BONAVENTURA

Typical Music School Settlement student who recently appeared at Lewisohn

Stadium playing the first movement of the Third Beethoven Concerto, in C minor.

EMILIE WAGNER Founder of the Music School Settlement movement in America.

clergyman describe the pitiful conditions that existed among the underprivileged dwellers of New York's East Side: and the pictures he drew lived in her mind. When she was graduated from Goucher College, she determined that her life's work must lie along the lines of relieving some of those conditions: but what she must do and

how she must do it was by no means settled. Her professional capital consisted of boundless good will and a thorough knowledge of music.

Thus equipped, Miss Wagner visited the most densely crowded sections, and decided that what the young people needed most was a chance to interest themselves in something beautiful and wholesome. Accordingly, she made friends with children whom she saw playing along the Bowery and the crowded East-Side streets; talked with them; played with them-and told them that if they would come to her own small room, she would teach them music!

Almost at once, Miss Wagner had ten pupils . . . ten little slum children who came, learned of the wonders that could come out of a piano and a fiddle, and raced back to the streets to tell about it. Inside of a year, Miss Wagner's room was too small to hold the applicants who came crowding to see if they, too, could have a share of the fun. That is how the country's first music settlement school of the entire student body and their parents. All during the year concerts are given and Parents' Teas are arranged, the proceeds of which go toward enabling others to have lessons. Mr. Chaffee states:

"We do not claim miraculous properties for music, It would be idle to say that tough little street boys become reclaimed characters by the mere (Continued on Page 606)



MELZAR CHAFFEE Director of the Music Settlement since 1910 and a leader in this important movement.

The Childhood and Youth of Edvard Grieg

A Musical Playlet for Young Folks

by James Francis Cooke

It is interesting to note that "Song of Norway" a professional operatta based upon the life and the music of Grieg, recently became the latest spontaneous hit of the times in New York and Los Angeles.—EDITOR'S NOTE.

S IN ALL of the playlets in the author's series, I can't think about the game! "Musical Playlets for Young Folks" (first published in 1917), including those upon the lives of Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Verdi, Mendelssohn, Chopin, and Wagner, the objective of these texts has been to make them as practical, instructive, entertaining, and playable as possible. The characters represent persons at various ages and naturally there should be an allowance for theatrical incongruities, since the performers must be of relatively similar age.

In the matter of costumes and any kind of scenery, the ingenuity and research of the teacher are far better than any specific directions; which might be difficult and impractical in most cases. Therefore, the teacher is given the widest latitude in devising costumes to suit the pupils selected to play the various roles. No curtain is really necessary. Audiences often are greatly amused by watching the scenery being placed into position. This playlet was presented in MS by Mrs. Fanny Reed Hammond of Holyoke, Massachusetts, and was found to be practical and successful.

THE PEOPLE OF THE PLAY

Alexander Grieg: Edvard's father. Gesine Hagerup Grieg: Edvard's mother. Maren Grieg: Edvard's sister (six years older than

Edvard) Ingeborg Grieg: Edvard's sister (five years older than

Edvard) John Grieg: Edvard's brother (three years older than Edvard).

Edvard Grieg: Famous composer (six years old at the opening of the play).

Ole Bull: Famous violinist (thirty-three years older than Edvard).

Arthur Sullivan later ("Sir Arthur Sullivan"). Irish-English composer. (Fellow-student of Edvard

at Leipzig.) Dudley Buck: (American fellow-student of Edvard at

Leipzig.) Frau Schultz: Grieg's landlady at Leipzig.

Carl Reinecke: Composer. Pianist at the Royal Conservatory Leinzig.

EDVARD HAGERUP GRIEG was born in the Norwegian city of Bergen, June 15, 1843, and died there September 4, 1907. He first studied piano with his mother, a well-trained musician. He entered the Leipzig Conservatory in 1858 and remained for four years as a pupil of Hauptmann, Richter, Rietz, Reinecke, Wenzel, and Moscheles. He made many appearances in Europe as a pianist, but is best known as a composer whose works are famed for their strong Norwegian color.

Father Grieg, smoking a large pipe and reading a newspaper, is discovered at right stage. Mother Grieg is seated left stage and is knitting. In the center, in a group, are Maren Grieg, Ingeborg Grieg, John Grieg, and Edvard Grieg. The young folks are sitting upon the floor, playing a game of dominoes, Edvard Grieg is whistling the tune of The Campbells are Coming.

INGEBORG GRIEG: Always whistling or singing! Edvard.

OCTOBER, 1944

MOTHER GRIEG: Let him alone. He is happy. JOHN GRIEG: What is that tune you are whistling,

MAREN GRIEG: It's a Scotch tune, John

FATHER GRIEG: Let him answer! EDVARD GRIEG: It's called The Campbells are Coming. Great Grandfather Grieg brought it with him from Scotland when he left his home to come to live in Norway, Once T heard it played on the bagpines, MOTHER GRIEG: Can you imitate it, Edvard?

EDVARD: I'll try. (He tries and all laugh) JOHN: Mother, why don't we have Norwegian music like that?

MOTHER GRIEG: We do, but it is nothing like the music I studied in Hamburg and in London. Our music is a music of the farmers and the workers, and not so much of the concert hall or the parlor.

EDVARD: But couldn't it be made a great music of

FATHER GRIEG: Yes, if a big enough genius comes along. EDVARD: What might a Norwegian dance sound like?

MOTHER GRIEG: Well, it might sound something like this. (Plays Grieg's Norwegian Bridal Procession) EDVARD: I think it is lovely, Mother. If I did not want to be a minister I would like to be a composer.

JOHN: Ha! Ha! (Children laugh uproariously) FATHER GRIEG: Don't laugh, children. There is no nigher office than that of the servant of God.

INGEBORG: But Edvard is so full of mischief! MAREN: Teacher called him a little rascal, when he

MOTHER GRIEG: Edvard! What would my father, the Mayor of Bergen, have said to that? It isn't true,

EDVARD (guiltily): I didn't mean it, Mother. Every morning when I went through the woods to school, I heard the trees and the rocks singing. FATHER GRIEG: Always dreaming!

EDVARD: And I did not want to sit all day long, shut up in an old schoolroom. One day I looked and I saw little men dancing in the hills. (Music off stage, Hall of the Mountain King record) Look, Mother! Close your eyes. Don't you see them dancing now? (Edvard closes his eyes and Mother Grieg puts her forefinger to her mouth to hush the giggles of the children) Then I saw a dream picture in the clouds. It was an Arab girl dancing, (Anitra's Dance by Grieg is heard in the distance. This may be an unaccompanied violin solo or a record) Then I just couldn't go to school. It was raining terribly. I came to a house where there was a water spout gushing and I stood under it until I was soaked. Then I went on to school.

INGEBORG: And when Teacher saw him standing there like a drowning kitten she was afraid he would catch cold and sent him home.

JOHN: Then it was too late for him to come back. MOTHER GRIEG: Edvard, you couldn't have done this! EDVARD (cheerfully): Yes, Mother. I tried it four imes and it worked every time.

FATHER GRIEG (chuckling to Mother Grieg): Gesine dear. I am afraid you had better make a musician of him. He never will be satisfied with Bergen, where the fisheries smell miles out to sea.

EDVARD: I love the strong smell of the sea. It is the



EDVARD GRIEG IN HIS PRIME

smell of Norway, with its streams and waterfalls and forests and lakes and fjords which are alive with fairies and trolls and merry people!

MOTHER GRIEG: But Edvard, music study is difficult and you must practice long and work hard. Come, children, it is time to get at your lessons.

MAREN: Please play for us first, Mother. Not the music of Beethoven, Bach, or Mozart, that you studied in Hamburg and London, but the music of the Norwegian people, that you dream may be heard in concert halls all over the world. (Mother Grieg plays piano solo arrangement of Movement from Grieg's "Concerto in A minor," arranged by Levine)

Curtain. SCENE I.

The Dining Room at Landis, the suburban home of the Griegs, The family, Father Grieg, Mother Grieg. Maren, Ingeborg, John, and Edvard are seated around the table at breakfast. The time is that of a visit of the great Norwegian violinist, Ole Bull, Historically, Ole Bull did not have his violin with him at the time. but the author introduces one by right of poetic license. Edvard Grieg is now fifteen. As the curtain ascends. the family is seen with bowed heads as Father Grieg is heard saying grace.

FATHER GRIEG: We thank Thee, dear Lord, for Thy goodness in providing this food. We thank Thee for peace in the land. We thank Thee for the blessings of good health, Amen,

EDVARD: Amen. Please pass the fish cakes, Mother. FATHER GRIEG: Edvard, not so quick! Have patience. EDVARD: But Father, I'm awfully hungry!

INGEBORG: He's been up for hours. I saw him riding off on a pony.

JOHN (derisively): Watching for the sun to climb over the fir trees on the fjord!

MAREN: Or trying to hear a chorus of mermaids

INGEBORG: Dreamer! Envagn: Dreamer, perhaps, but I did see little elves everywhere

ALL THE CHILDREN: Ha! Ha! Ha! Elves!

EDVARD: I pity anyone who cannot see elves. They were making music like this, (Edvard goes to the piano and plays his Elfin Dance)

INCERORG: I always will listen for elves in the woods often this Edward Envarp: And Mother, I saw a man riding through

the woods, carrying a violin case. MOTHER GRIEG: Edvard, could it be Ole Bull?

Envago: Who else could it be, Mother?

FATHER GRIEG: You're telling the truth, Edvard? EDVARD: I'm not fooling, Father. Really.

MOTHER GRIEG: Oh, that he might be coming here! John (going to door): Listen! (Sounds of horse's hoofs outside, made by cupping the hands and beat-

ing out the rhythm upon a hollow wooden box) EDVARD: Mother, it is Ole Bull! (Enter Bull. He is a rugged man of forty-eight, thirty-three years older than Grieg. He is jolly and forceful)

OLE BULL: Aha! Alexander Grieg. You thought I wouldn't keep my promise. Where is this young Edvard you told me about? We need someone to lead us in the Norwegian music of tomorrow. *I hear a wonderfully deep and characteristic sounding board vibrating within the breast of Norway. The aim of my life has been to draw strings across it and enable it to speak out so that its deep voice can resound in the hall of the temple-to build up our Norwegian art on a sure foundation.

FATHER GRIEG: A wonderful ideal, Ole Bull. OLE BULL (taking his violin in hand to play the

melody of Grieg's I Love Thee or Solveig's Song. (If the performer is not a violinist, the illusion may be presented by having the actor turn his back to the audience and play upon a violin with a "soaped bow" while a phonograph of some short Grieg piece is presented): This is what I seem to hear in the music of Norway's future. (Plays, and all applaud vociferouslu)

EDVARD: It is so beautiful it makes me feel like erving!

OLE BULL: So you are Edvard! Your mother told me you started piano lessons when you were six and commenced to compose when you were twelve. What was it?

EDVARD: Twelve Variations on a German Tune. OUR Butt. Where is it?

MOTHER GRIEG: Alas, Master! It was burned by acci-

OLE BULL: We might all be better off if our first works were burned. (Turning to Edvard again) What else have you to play? (Edvard sits at the piano and plays the Patriotic Song, Op. 12, No. 8) Good! Very good. It sounds like the boys and girls singing in the

EDVARD: That's just what I thought.

OLE BULL (putting his hand on Edvard's shoulder) Fine, Edvard! It is plain to see that the Music Fairy has brushed against your cheek, Alexander Grieg, waste no time. Send this boy to the great Royal Conservatorium at Leipzig. He is worthy of the best teachers in the world. Some day he will be one of the greatest men of Norway!

Curtain

Leipzig in 1860. The scene is in Edvard's bedroom, where he is recovering from an attack of pleurisy. Edvard has been a student at Leipzig for two years. As the curtain ascends he is discovered in a dressing gown in bed. His fellow students, the Irish-English composer Arthur Sullivan, and the American Dudley Buck are seated at the side of the bed.

EDVARD: Arthur Sullivan, I have always heard that the Irish had big hearts. It's wonderful of you to bring me this basket of fruit and flowers!

ARTHUR SULLIVAN: Sure, it's nothing at all! The Lord made the fruit and the flowers and sometimes they're

* The italicized words are actually those of Ole Bull.

562

DUDLEY BUCK: It was so cold in church today I had

to play the organ with my gloves on. EDVARD: Do you have organs in Brooklyn, New York,

and do the Indians play them? DUDLEY BUCK: We have wonderful organs in our big churches and we rarely see an Indian in Brooklyn or

New York, except in a play. ARTHUR SULLIVAN: Sure, do the Indians have music?

DUDLEY BUCK: I know that they play on flutes and drums, but I never heard their music. EDVARD (drawing a piece of music paper from the

basket): What's this? It's a piece of music! Why, you wrote it, Arthur Sullivant Play it for me.

ARTHUR SULLIVAN: Oh, it's just a melody like a hymn. T may use it some day.

EDVARD: Please play it. (Sullivan goes to the piano and plays Onward, Christian Soldiers) Oh, it's a wonderful march, Arthur! Leave it with me and I'll play it for Mother, who is coming from Norway to

(Enter Frau Schultz) PRAU SCHULTZ: Come, Edvard. Here's your glass of milk, and here is your comb and brush and a mirror. The train is probably in at the Bahnhoff and your mother ought to be here any time. (Bell rings) Ah,

there she is, down at the door! ARTHUR SULLIVAN: We must go quickly. She'll want to see you alone.

MOTHER GRIEG (calling outside door): Edvard! Edvard! Edvard! (Exit Sullivan and Buck) (Enter Mother Grieg. Embraces Edvard) Ah, Edvard! It has taken so long to get here. How sick you must have been! EDVARD: Don't worry, Mother. I feel fine now. I'm

so glad you have come. Look, I've been writing this in bed, just for you. It is a song about violets—the lovely violets I used to see on the hillsides in Norway. Play it for me. MOTHER GRIEG: I'm sure I'll love it. How proud your

father would be of this! (Plays To a Violet) EDVARD: Oh, Mother. I have so much to tell you!

MOTHER GRIEG: Your letter about Louis Plaidy, your piano teacher, made me laugh. How he kept shouting to you, "Always slower, loud, raise your fingers higher, higher, higher!"

EDVARD: He drove me nearly crazy, Mother, He wanted me to raise my fingers stiffly, just as the German soldiers raise their feet when they do the goose step. Like this, Mother. (Jumps out of bed and does the goose step)

MOTHER GRIEG: Jump back into bed, you rascal, or you will be sick again! Do you like it here, Edvard? EDVARD: Yes and no. Some of the teachers are fine. Dear Edvard! He is so very tired. Old Moscheles. I wish you could hear him play Bee-

better than all the physic the doctors pour down our thoren, Mother, Just think, he actually knew Beethoven and he plays differences; he makes the plane heard. He doesn't just play notes; he makes the plane sound like an orchestra.

MOTHER GRIEG: He must be marvelous. MOTHER GARES. Its with he wouldn't use snuff and

drop it all over my music. MOTHER GRIEG: Forget about that and tell me about your other teachers.

FOURD: Then, there's Hauptmann, who lets me make my own harmonies and doesn't laugh at them. Then, there's Reinecke, who told me I must write an overthere's Remease, who wanything about an orchestra Mother Grieg (eagerly): Yes, Yes! What did you do?

MOTHER CRIEG Cays and a control of the chit you do? wrote to you, when they played Wagner's "Tann-I wrote to you, white bauser" here I went fourteen nights in succession and sat up in the top gallery. It was wonderful.

MOTHER GRIEG: And then-? MOTHER CRIEG. And the orchestra players and learned from them how to write for their

instruments. (Enter Frau Schultz)

FRAU SCHULTZ: Madam, the great Reinecke is here. MOTHER GRIEG: Bid him come in. (Exit Frau Schultz. Enter Carl Reinecke. Bows deeply)

CARL REINECKE: Madam, I rejoice with you over the recovery of your son. He has great imagination and

MOTHER GRIEG: Oh, Herr Professor! He tells me about your playing. Won't you play for me?

CARL REINECKE: Madam, I do not practice. Edvard must learn to play more of the classics, such as Mozart. Just listen to the beauty of this exquisite composition. (Plays a Mozart sonata or rondo)

EDVARD GRIEG: Wonderful, Herr Meister! But every day and every age and every country should have its own music. When I think of great mu i I feel something which makes me vibrate through and through, as music rings in a cathedral. I see Sigurd-Sigurd Jorsalfar, the Scandinavian crusader, with all his followers, moving forward. I see his great march in triumph!

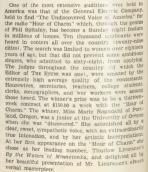
MOTHER GRIEG: Don't get so excited, Elvard. EDVARD: (reclining in bed): I see them all with their

ships and their shields and their spears Every night when I go to sleep, I hear the music of their wonderful march! (Music on phonograph of Sixurd Jorsalfar March, arranged for orchestra) Don't you hear it, Mother?

CARL REINECKE (putting his finger to his lips): Shhhe is going to sleep.

MOTHER GRIEG (kneeling at the side of the bed): Curtain.

"The Winnah"





Physical Coordination in Singing

A Conference with

Maria Kurenko

Internationally Distinguished Russian Soprano Star of the CBS Sunday Evening Radio Hour

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Mme. Maria Kurenlo has carned the unique distinction of being known for not one but several "specialities," She is acknowledged as the world's foremost interpreter of Russian music. She has been said to pouses the most perfect till to be beard today. She has had on eminent career in been soid to posses the most perfect Irul to be heard roday. She has had an emiment career in open obth here and abroad, appearing with the Chicago Opera, the Mascav Opera, the Pois Opera Comique, and other leading operatic organizations. She is well known as a rectalistic and has using quest performance with the ranking American archeteras. It is not generally known that Mme. Kuresko also holds a moster's degree in lour Al the tame time that the was studying with Mme. Aurenso also holds a master's degree in low! At the same time that she was studying with Umbertal Masterli at the Macsov Conservatory of Wusic (where the was graduated with highest honors, including the Gold Medal), the varied at the University in advanced social science. In addition to her stage work, Mme. Kureals has been heard extensively over the radius, where recently the lounched her second recital series over the Columbia Network. Some teasons

back, she was starred on the Carnation Milk program after an interesting adventure. Her services bock, the was started on the Carnation MHIR program after an interesting adventure. Her services were desired for this program, but the final contract required an audition. By no means convinced that auditions do an artist full justice, Mme. Kurenko declined the audition in the own right—but salengd it unday on assumed amme in order to set her thearies. Radio auditions are "blind." The candidates perform, unseen, in one room and the judges, in another, listen to the broadcast results. Feeling somewhat like "Madame X.," Mme. Kurako sang "Bind"—and got the contract, In this conference Mme. Kurako discusses important phases of the vocal art.—Euros's Nots.



MARIA KURENKO AND HER SON He is α staff sergeant with the American Army overseas

AM GLAD to talk to The ETUDE because I have long considered this magazine among the most helpful influences in the musical world. The value of its articles is best proved by the fact that teachers and students clip them and file them for permanent reference. I have seen many disputes settled by one of the parties to them bringing out an old ETUDE article as final and authoritative proof! It is a splendid thing to build up such confidence.

Knowing that THE ETUDE stresses educational values, I am pleased to discuss what, to me, is the most helpful approach to vocal study. That is the fact that singing is basically a physiological process, which must be combined with artistic development. The three points of equal importance to the singer are body development, musicianship, and purely vocal training.

First a Sound Body

Sound physical development comes first. The future singer must build up his body and his bodily resistance exactly as an athlete does. No one should start vocal work before he has arrived at the stage of full bodily development. This is equally important for boys and girls. No matter how spectacularly a girl of thirteen or fourteen may sing, she should not be allowed to do so! Vocal work must be made to wait until she is at least sixteen-in some cases, where physical maturity is slower, it must wait longer, regardless of age. It may safely be said that no singer who continued developing through a long and worthy career, began serious vocal study in an immature physical state.



MARIA KURENKO

The development of musicianship may safely be begun at a young age. Indeed, it is helpful for the seventeen-year-old vocal beginner to approach work with a firm background of musical knowledge-eartraining, theory, harmony, history, and piano. No one was granted a diploma from the Moscow Conservatory. in any branch of music, without demonstrating fluent ability on the piano. Finally, then, we come to the singing itself. Purely vocal studies should coordinate the first two steps-that is to say, they should not be begun until the student has been pronounced a sound physical specimen, and has acquired a foundation of musicianship.

A Physical Approach

Again, the first steps of purely vocal study should be based on a strictly physical approach. Perhaps the beginning should be made in the consulting room of a reliable laryngologist! A throat examination before vocal lessons are begun, is helpful. It cannot be too much stressed that singing is a function of the body. The first business of the teacher is to inculcate

sound physical habits which are the foundation of good singing, but which have nothing to do with song as such. The pupil must be taught how to standa slumping, defective posture defeats good tone production. He must be taught how to hold his upper body; how to open his mouth. Thus far, he has not sung a tone-yet these steps are vital to singing. Next, the student must be taught how to breathe. He must inhale his breath so that it is supported by the abdominal muscles and sent against the diaphragm, He must exhale it so that it resonates in the chambers back of the nose. When this preparatory and purely physical mechanism is in sound order, actual vocal work begins with the singing of pure vowels,

In every bit of vocal work he does, the student must be aware of purely physical implications. His general habits of living must be calculated along the lines of sound health. Alcohol and tobacco are detrimental to vocal health because they cause deterioration of the mucous membrane. At the time I was a student in Moscow, my sister was studying medicine, and she and her friends often discussed the results of their observations in the anatomical theater. In their dissecting work, they could tell immediately, from the appearance of these membranes, whether the person had or had not smoked! It may be "smart" to take up a cocktail glass or a cigarette-but no wise singer would venture to do so!

Again, the conduct of the (Continued on Page 598)

THEN THE WINTER BROADCASTS of the NBC Symphony Orchestra begin on October 29 there will be eight programs of Beethoven works presented under the direction of Arturo Toscanini who is regarded today by many leading critics as the greatest living interpreter of Beethoven. A similar festival of Beethoven works was given five years ago by the Maestro; praise for those concerts and requests for another series have prompted the decision to present the new Beethoven Festival beginning October 29 and ending December 17. This group of concerts will represent the first half of Toscanini's winter engagement. Following the Beethoven cycle, the sixteen remaining weeks of the season will be divided into blocks of four, with Maestro Toscanini and two quest conductors-Eugene Ormandy, of the Philadelphia Orchestra, and Malcolm Sargent, of the London Philharmonic, Ormandy begins his series on December 24, Toscanini returns on January 21, and Sargent will be heard

beginning March 18. Toscanini, in his Beethoven cycle, plans to present a wide selection of the composer's symphonic works and concertos. Noted instrumental and vocal soloists will appear with the conductor during the series. Although not announced, it is quite possible that the festival will include Toscanini's outstanding reading of Beethoven's "Ninth" or "Choral Symphony," and it is to be hoped his magnificent reading of the "Missa Solemnis" also will be heard. Many radio listeners will remember the Maestro's previous broadcasts of this work,

It was the late Lawrence Gilman who called Toscanini "the unique interpreter" of the "Ninth Symphony." "His realizing of the first movement," said Mr. Gilman." . . . exhausts the contents of the music. In the celestial slow movement he searches the living heart of Beethoven. . . . And when he comes to the end of the Choral Finals . . . we realize that the re-creator has stood throughout at the creator's side, at one with his vision and his faith." Of Toscanini's performance of the "Mis a Solemnis," many critics have written at length; Mr. Gilman said that Toscanini's performance was another one of the countless evidences of the conductor's genius as an interpreter, for he "fee's deeply the personal and human quality" in the Mass.

This proposed Beethoven Festival will no doubt be one of the most important musical events of radio for the early part of the winter season. It is highly significant that the so-called "Fate Motive" of the composer's "Fifth Symphony" should have been adopted as a victory theme by the Allies. That the rhythmic implication of this motive spells V in the Morse code, remains one of those strange paradoxes which it is hard to explain It is as though the inventor of the code, by some divine inspiration, selected the rhyth mic impulse of Beethoven's 'Fate Theme.' And the fact that the parallelism between the two was not noted until this war, seems to imply that fate played its hand. One can-

not, in our estimation, fail to see the hand of fate in a great deal, particularly if one is familiar with the aspects of the life of Beethoven and the part that fate played in his working career. As one writer has said. certain aspects of life held an immense importance for Beethoven, so much so that they became, in a manner of speaking, personified, "Thus he seems, at one period of his creative life, to have had a personified idea of Fate," which was his designation of the impulses in life that called forth the heroic in man.

Perhaps Toscanini's performance of Beethoven's "Fifth Symphony" in his coming Festival will sound the musical note of victory around the world. For it is quite possible, indeed more than probable, that victory will be ours in Europe by that time. And who among the great conductors of the world should sound

A Radio Beethoven Festival



Adage distorile PHOTO HILL 101-1-1-1-1-1911 DI 1 100-11 2011年

BEETHOVEN'S HOME IN VIENNA

Alfred Lindsay Morgan

the note of victory better than Toscanini? For he has been the staunch supporter of democracy for long still claiming a wide audience on the airways at 10:30 land. Mr. Gilman, among others, has said that Toscanini's performance of the "Fifth Symphony" is "heroic and beautiful, and as great in its intensity and sweep of drama as the symphony itself." Beethoven, the giant, emerges from the pages of the "Fifth," and there are passages where the "music drives like a flaming sword." It is ironical that that "flaming sword"

RADIO

"FORWARD MARCH WITH MUSIC"

of Beethoven should have found an implication among the Allied Nations, and that Germany-the land of Beethoven's birth-should have lost sight of the great composer's musical message. Beethoven was opposed to all tyranny, and his music with its heroic import, will always have a universal message for mankind. It is appropriate at this time that Maestro Toscanini should have planned a Beethoven Festival.

Who do critics and music editors think are the ton musicians of radio? In a first national radio poll conducted by Musical America this spring, three first places and one tie were awarded NBC programs. Arturo Toscanini won first position in the "symphony conductor classification"; John Charles Thomas feature artist of the "Westinghouse Program" was given first place as a "male vocalist". and "The Telephone Hour" conducted by Donald Voorhees was chosen as the best "orchestra with featured soloists." NBC's "Music of the New World" and CBS's "School of the Air" were tied in balloting on educational programs. The first-place "female vocalist" award to Marian Anderson for her guest appearances on various programs is considered another NBC triumph because of the fact that her radio bookings have been chiefly identified with the "Telephone Hour."

The regular winter season of the Philharmonic-Symphony Orchestra of New York will hegin October 8, with Artur Roszinski as conductor. The program of October 1 ends the summer series of the Philharmonic, and because of the enormous request for tickets it has been decided to present the final concert of the summer series in Maction Square Garden in New York, Dr. Rodzin at will conduct this program, and the guest of the occasion will be the popular American soprano, Helen Traubel.

Two Sunday morning program of which we have previously written, he been so unusually interesting of late that we feel impelled to recall attention to the We refer to the program of E. Power Biggs, the organist, heard from 9:15 to 9:45 A.M EWT, and New Voices in Song, featuring the "artists of tomorrow," with Maurice Brown and the Columbia String Ensemble, heard from 9:45 to 10:00 A.M. EWT (both CBA network). Biggs, who plays on the Baroque organ in the Germanic Museum at Harvard University, has an instrument which lends itself extremely well to broadcasting. Recently he has been giving a series of programs of old concertos, trios, and so on, in conjuntion with Arthur Fiedler and his Sinfoniet , and with other musicians. These program have all been sponsored by the noted must al patron, Mrs. Elizabeth Sprague Coolidge.

In New Voices in Song, weekle we hear young singers whose talents show | reat promise for the future. These short voral recitals are excellently devised; the selections are varied and of interest to all admirers of fine song literature. Moreover, the singers themselves know how to project the songs, and the string accompaniments by Mr. Brown and his ensemble are in keeping with the mood of the material chosen.

on Sundays (CBS Network). The singing of this all-Negro choir remains as impressive as it always has been, and the interjection of religion in the talks of the Rev. Glenn T. Settle, narrator, provides a unique and welcome contribution to these programs. There just isn't any other program quite like Wings Over Jordan.

At the time of writing, little information is available on the changes in radio programs to be made this month with the transition from summer to winter fare. Old favorites on many programs, heard through the winter months, will be returning, and most of this information should be available in the daily press by the time this appears in print.

THE ETUDE

MUSIC FROM THE DAWN OF SOCIETY TO THE MIDDLE AGES

"Somehow we seem to be built all wrong But somehow we manage to get along.

Thus runs the old topical song, If Thomas A. Edison had invented the phonograph in time to record the roar of the dinosaur instead of (1877) in time to record the roar of two world wars, the archeologists, anthropologists, and musicologists would have been spared many tiresome investigations and speculations about the ways and noises of men, women, and animals in the misty past. Moreover, there would be a basis of scientific, historical accuracy about musical beginnings which must now be largely conjecture.

Fortunately there are such scholars as Dr. Curt. Sachs who, after numerous excavations in libraries, has reconstructed a remarkable picture in "The Rise of Music in the Ancient World, East and West." The book is by no means as "dry as dust." For instance, we learn such interesting facts as:

"Music was called to rank with the liberal arts long before Alexanderine scholars linked it into the classical quadrivium with arithmetic, geometry, and astronomy, and the trivium of grammar, rhetoric, and dia-

"Everyone in Israel sang, and playing the lyre and the timbril was a common achievement, at least among

"When the emperor (Chinese) wished to ascertain whether his government was right or not, he listened being sending an order such as the following: to six pitches, the five tones of the scale, and the eight kinds of musical instruments, and he took the odes of the court and ballads of the village to see if they corresponded with the five tones," (The idea of an emperor using music to decide affairs of state is worthy of Lewis Carroll.)

One of the most curious things that the book records is the peculiar ancient Chinese interrelation between the five tones of the scale and the colors, elements, planets, and the cardinal points thus

Notes	kung	shang	chiao	chih	yü	
Cardinal points	North	East	Center	West	South	
Planets	Mercury	Jupiter	Saturn	Venus	Mars	
Elements	wood	water	earth	metal	fire	
Colors	black	violet	yellow	white	red	

This valuable historical study begins in the dawn of civilization and reaches up to the indefinable Middle Ages (500 A. D. to 1400 A. D.). Curt Sachs, born in Berlin, June 29, 1881, at first

was an art critic, although trained as a musician, From 1904 he has been a musicologist. In Germany he rose to great distinction and in 1904 became visiting professor at the Sorbonne in Paris. In 1938 he came to America and taught in New York University. "The Rise of Music in the Ancient World, East

and West" By Curt Sachs Pages: 324 Price: \$5.00

Publisher: W. W. Norton Company, Inc.

RICHARD THE INEXPLICABLE

It would take a genius as great as that of Wagner himself to encompass the magnificent and at the same time preposterous nature of the man who, in the words of his seamstress, studied color tones, even kept his musical scores in folders of gleaming velvet, and retired to the fabulous "Red Chamber of the Vienna-Penzing Villa, to await solitude and inspiration. Frederick William Nitzsche, definitely a schizo-phrenic, used to say that Wagner was a disease. Be that as it may, he was a disease which the psychiatrist, the dramatist, the musician, and the public at large have spent years in diagnosing, with no indication of ending the investigation,

Now comes a series of amazing letters between Wagner and his dressmaker, "Fräulein Bertha" (Bertha Goldwag), translated into English by Sophie Prombaum. The letters were discovered by the Viennese journalist, Daniel Spitzer, and were first published in German at the suggestion of Brahms. They are in the Library of Congress at Washington, D. C.

They reveal a sybaritic voluptuary whose desire for beautiful clothes, lavish materials, and exquisite colors knew no bounds. For instance, imagine a male human

The Etude Music Lover's Bookshelf



by B. Meredith Cadman

"1) Could you get me a fine, heavy satin, the color of the enclosed light brown sample, at Szontag's?

2) Ditto for the deep-rose?

3) Is the enclosed pale pink available in a good quality at 4 to 5 fl.?

4) Ditto for the blue, which is to be even lighter, if possible, definitely not darker.

5) Has Szontag enough of the new-red or crimson-



"FROU-FROU" WAGNER A cartoon which appeared in "Der Floh" (The Flea) of Vienna in 1887, lampooning Wagner's extravagant attire.

colored heavy satin in stock, the kind you used to line my white dressing-gown (with the flower de-6) Have you any more of the dark yellow which

we used for valances on the little tables? P. S. Please do not confuse Nr. 2, the deep-rose color, with the former violet shade of pink, which I

BOOKS

do not mean. What I want is the real pink, very deep and fiery."

The ensuing demand, sent March 30, 1867, hears all the earmarks of a precious old dowager preparing for a heavy season

"Many thanks for the package we received today. You do not mention the pink dressing gown. Please let me know when you will send it. I am returning to you the larger pink satin sample; I should like to order 100 yards of this, but it should have a smoother texture, like the green sample; not so twilled, but quite open, which makes for a finer lustre. The color

only suits me perfectly. And the price? "For the meanwhile, you may send me the rest-20 yards-of the enclosed pale pink; also, if the price is reasonable, the residual 38 yards of the green,

"Of the heavy pink satin, of which you last sent me 12 yards, I could use another 12 yards,

"Please inquire in the draper's shop on Stock-im-Elsen Square (in the 'Silver Wreath') whether they still have some of the very wide, heavy, pink-and-blue satin ribbon which I saw there; it was used for sashes and about a quarter-yard wide. If this can be had, I should like to get some of it. Please see about it.

"We could use more fine, narrow lace (blonde);

also more of the half-wide, at 1 fl. or 11/4 fl." Incidentally, Wagner's favorite color seems to have been pink. What a man! And what a subject for immortalization and for caricature! The persistence with which his works are played shows their priceless human appeal. Yet when they were first produced, they were subjects for incessant satire, such as that of the rapier wit of Oscar Wilde in "The Picture of Darien Gray": "I like Wagner's music better than any other music. It is so loud that one can talk the whole time without people hearing what one says." "Richard Wagner and the Seamstress"

Translated from Wagner's Original Letters by Sophie Prombaum Pages: 62

Price: \$1.25 Publisher: Frederick Ungar

AT THE COURT OF KINGS

The eighth in a series of small biographies of great musicians by Opal Wheeler is one on Handel at the court of kings. The most picturesque and certainly the most vehement musician of his age, Handel has intrigued the pen of many biographers. The volume has many simplified settings for piano of the master's tunes, and there are original black and white drawings by Mary Greenwalt.

"Handel at the Court of Kings" By Opal Wheeler Pages: 135 plus music pages Price: \$2.00

Publisher: E. P. Dutton & Co., Inc.

How Long to Practice

How much time do you think reasonable for a girl of twelve who has had lessons for two years, to practice, and what part of that time could be used playing "jus

She likes music but not to the exclusion of everything else, and is willing to work two hours-more if she can be four hours every day.

This week's plano lesson-assignment is

as follows:

1. Scale, chords, thirds, sixths, tenths in

2. Wiener Waltzer, Gurlitt; Avalanche and Curious Story, Heller: Intrada. Bach; "Sonata II," Mozart; Whispering Wind, Wollenhaupt—all being memorized. Legato study: Mathews, Grade 4.

Review Work . History of Music. . Harmony for Beginners

I would like your opinion.

—Mrs. R. P. F., Arkansas. Oh, what a hot spot you've found for me! If I disapprove the amount of your girl's daily practice and her course of training, the teacher-who is obviously good, serious, and thorough-will be hurt. If I approve the present routine, the student's musical study may be unbalanced and her progress impaired. Therefore, whatever "snap," long-distance opinion I formulate must be taken with a shakerful

and know nothing at first hand of her capacities-musical or extra-musical But I know exactly what most of the teachers who read your letter are saving to themselves! . . . Here's the gist of their thoughts, and mine, too:

of salt, for I have not heard the girl play

For the usual upper grammar grade or junior high school student the assignment is, of course, impractical. It is too long and elaborate. But if your girl is talented, has plenty of time outside of ing and singing beautifully! . . . And school hours, enjoys practicing, and has just think what nostalgic music those the least inkling of ambition to become a professional musician, then the assignment is not too strenuous—especially if boys on the far-flung battlefields of the she practices regularly two hours a day. I am sure that all sensible teachers agree with me that, until she grows older, two hours a day should be the extreme limit of her practice; and I do not hesitate to add that the two hours should include her singing practice also.

For a work period of this length the assignment is well rounded and includes everything essential except practice in sight-reading. This omission is a serious one. . . . And right there's your answer wartime, and indeed at most other times. to the "just for fun" part of your ques- too. . . . Why aren't the great Lieder ing comes from the joy of reading new many reasons. Among these are (1) Befection but for technical and musical are often so inextricably wedded that a light, colorful composition by a con- fetish of presenting songs in their origitemporary composer, I do not mean to nal texts, (3) The poetry of the German disparage Gurlitt, Heller, or Wollenhaupt, Lieder is sometimes of such poor quality but advise using such composers spar- that the text is of little consequence. One ingly, and always with the antidotes of listens almost exclusively to the glorious some stimulating music of today.

Round table teachers, I am sure, are tions are so may be the sure of the sure shocked at the prospect of a rour-hour Tasseq to cumulate the suscendance of the prospect of a rour-hour fast of the prospect of t slovenly, unconcentrated practice, she dom from a well-known edition of the or two hundred German Lieder into plano.

The Teacher's Round Table

Guy Maier

"Flu. birdie, mine,

I would were I,

I mould mere I.

Were II"

(May Night) which begins:

"When in silver the moon

Shines thro' the lapping leaves,

When her pale, drowsy light

Over the meads she throws

"Where, O vision whose smile

Where on earth art thou?"

Streams like the blush of dawn

Through the depths of my soul-

And the nightingale warbles,-

I go sadly from copse to copse."

Flu over the Rhine

And flap your wings

In the bright sunshine.

With thee up yonder

How would you feel, singing such rot?

The well-known Botschaft (Message)

"Fan, ye breezes, fan the cheek

Noted Pianist

and Music Educator

Conducted by



Correspondents with this Depart ment are requested to limit Letters to One Hundred and Fifty Words begins thus:

of "fan?"

still wants to "fool around," that's another matter, . . . By all means, let her go to it!

We all envy Mrs. R. P. F. her address, which is "Sweet Home, Arkansas," Anvone who lives in a town with such a lovely, musical name couldn't help playwords "Sweet Home" are making at this moment in the hearts of millions of our

Of my sweet lady; Gently sport ye with her tresses!" Good luck and great happiness to your girl in her musical life.

Singing In English

This may be out of the regular line of Round Table questions, but may I ask why, especially now during the war, when singers perform German songs, they do not sing them in English? Your question is always coming up in

tion. . . . Passing pleasure in piano play- sung in our language? I think there are material, or working at it, not for per- cause singers feel that music and text facility, good tone, and pliant rhythm. translation in any other language weak-Two of those "to-be-memorized" pieces ens their projection. (2) Singers have a with the final emotional climax which harm. There's your answer and the Music History might well be re- natural—or unnatural—repugnance to emerges like this; placed by sight-reading material, and by singing in English: also they make a music, (4) Most of the English transla-Round table teachers, I am sure, are tions are so inept that singers are embar- meads and copses, no doubt

Such a routine is unwise, since it may intors.

Such a routine is unwise, since it may intore.

Such a routine is unwise, since it may intore.

Such a routine is unwise, since it may intore.

Such a routine is unwise, since it may intore.

Such a routine is unwise, since it may into su quickly warp the girl's enthusiasm for a new factor than the properties of the prope

"FORWARD MARCH WITH MUSIC"

poetic, sensible, and musical English texts. If such translations were available I am sure that the glorious heritage of Brahms, Schubert, Schumann, Franz, and Wolf would not long remain caviar to the general public.

Concertos

What are the best classic concertos for students to study first?-D. A. B. Town

Usually I begin with the Haydn "D. major Concerto" or the Mozart "A-major Concerto" (Koechel No. 414). The latter is now very difficult to procure, since it is published only in European editions. Or I assign separate and appropriate Brahms songs, Most of the German verse movements from other Me zart concertos. chosen by Brahms is pretty awful, we'll The Weber "Konzertstuck" is also one admit, but the Englished lines leave us of my favorites, as are the Mendelssohn positively aghast . . . The song, Auf dem concertos in D minor and G minor and Schiffe is called, Fly, Birdie, Mine! and his "Capricclo Brillant." For an easier but not strictly classic concerto. I sometimes use Miss Robyn's charming "Kinder Concerto" (Mozart)

Low Wrists

In a recent movie there were a number of close-ups of Iturbi extremely low wrist Several of my pupils con and I thought I detected glimmer of suspicion that was not the paragon they thought she was! It is hardly necessary to add that I do not teach "low wrist."
—Mrs. R N., Michigan

I get a good laugh whenever I think

of your trying to get out of that trap! The answer, however, is a cinch. Almost every outstanding outcert artist is distinctive. The physical equipment-that In the name of common sense why is, technical approach-which he employs couldn't the translator at least have used is as characteristic and it dividual as are the obvious and musical "waft" instead the musical and intellectual qualities he brings to his art. His lavish endowments And what a comedown is in store for enable him to produce extraordinary reus in the English version of Die Mainacht sults, often in spite of faulty physical approach. Therefore, it is unwise for students to imitate the "tecomic" of a wellknown concert planist unless the artist is a good visual as well as aural model. In other words, if he is one of those rare, almost non-existent artists whose approach happens to coincide with the scientific, technical methods which produce the best results with normal stu-But the crushing disillusionment strikes dents, then he may be imitated without

Now, as for this whole wrist business: If excessively low wrists are natural for you and your students, if you feel comfortable, easy, relaxed while you crook your wrists unmercifully, and dig into the keys as though you were scratching Gone lapping and flapping through the play that way. The overwhelming mamusic and certainly puls a premium on the others in autorisates that the set of the set

W HAT CAN ONE DO to strengthen weak low tones?" sopranos, especially those whose voices remain the "remnant of the girl's voice." There are three prime essentials to

tones of low pitch; namely, an adjustment of the vocal ligaments that will permit vibration throughout their entire length; an enlargement of resonance space; and a contact of the larvny with the spine. If all of these are missing, let us see how they may be regained.

There are two ways the one a pronounced darkening of tone, a protrusion of the lins, a forceful bid for power of tone, and creation of a "break" in the scale: and the other-well, we shall see For head tones the vocal ligaments are closely approximated at their back ends.

and their vibrating length greatly shortened. For medium tones they retain their close approximation, while their vibrating length is extended. For chest tones their back ends are slightly separated. and they vibrate through their entire length, but not their entire breadth, because-well-they are just not "built that

Now these adjustments of the vocal ligaments are not made voluntarily, but through the effort made to produce a head tone, a medium tone, or a chest tone: hence, it follows that retention of any one of these ones will hold the vocal ligaments adjusted for it. Should a head tone or a medium tone be carried downward unchanged, the vocal ligaments will be preented from vibrating through their entire length, and ow tones will be wanting.

Therefore, the vocal ligaments must be caused to vibrate through their entire length; this, and enlargement of resonance space, and contact of the larvny with the spine, are secured through a darkening of tone, or its equivalent-a yawning sensation.

Now, just as the effort made to produce a head. medium, or chest tone adjusts the vocal ligaments for the tone, so the effort to produce any other kind of tone adjusts them for it; and as an adjustment for n open tone includes a separation of the back ends of the vocal ligaments, and as it is this separation that is the cause of the "break" in the scale, the open tone is avoided in our "other way."

The "Medium Register"

Then, as an "opening" of tone is necessary to a change to chest voice, how may the low range be developed without it? Years ago one often heard the remark, "She sings her lowest tones in the medium register"-an impression given by the absence of a sudden and pronounced tonal change, and a missing "break" in the scale. In the year 1849, a gentleman approached the celebrated Italian soprano, La Grassini, who had sung an Italian air, and thinking he was paying a compliment said, "Ah, Madam it was admirable; so much more so because you did not use the chest voice!" La Grassini replied, "The chest voice? What is that?" The gentleman then produced a chest tone. "Oh, don't do that-you will ruin your voice!" said La Grassini. She never had sung chest tones, yet did not realize it.

Now as La Grassini did not know the meaning of the expression "chest voice," it could not have been in general use in the nineteenth century; and as the gentleman complimented her on not using it, there must have been a serious objection to it. "She sings her lowest tones in the medium register!" Is this the

Two Registers

The celebrated teachers of the eighteenth century divided the voice into two-not three-registers; namely, the natural, or chest voice; and the artificial. or head voice: meaning that when the voice reaches a certain height, some artifice becomes necessary to carrying it higher. This was somewhat clarified by Manuel Garcia when he said, "A singer should, by clever management, modify a vowel, rounding it as the voice ascends. If a vowel remained constantly open, as A when sounded in the word 'madre,' it would

Weak Low Tones

William G. Armstrong

give brilliance to the low and middle sounds, while high notes would be shrill and shricky." Then, as there were but two registers, all notes below the one where the head voice starts were included in the "natural, or chest voice;" and as we well know the results of carrying upward the chest voice of today, we may take it that the medium voice of today is the chest voice of the eighteenth century.

And so the "two registers" remained until the coming of Manuel Garcia, first (1775-1832) who, to produce the extraordinary effects of brilliant high notes and powerful low notes, developed the chest voice in the low part of the range to a degree that left a gap of several weak tones in the middle of the voice. It was perhaps, Garcia's innovation that caused Pacchierotti the last of old, famous singers to deplore to Rossini the composer, "the deprayed modern taste, and the growth of a 'noisy' style."

Then came Manuel Garcia, second (1805) who divided the voice into three registers, and later invented the laryngoscope which showed him the remedy for the "break" he created in the low range; namely, an approximation of the back ends of the vocal ligaments, or, as he said, "A determined 'pinching' of the glottis "

Then, as La Grassini did not use the chest voice, in what way did she develop her low range? There could have been but one, and that-our "other way." With the voice resting upon the elevated chest, absolute dependence was placed upon the sighing power of the breath for power of tone. The tone was moderately darkened upon approaching the note G or F, second line first, and the tone held focused on the upper front teeth-this in opposition to resting the voice upon the throat; a forceful bid for power of tone; a sudden and pronounced darkening of tone; protruding lips; and recession of the tone to the dome of the throat.

The Throat Free

Explanation: Resting the voice upon the chest, or. as the old masters put it, supporting the voice from the chest to leave the throat free, left the muscular mechanism free to form a close succession of adjustments; hence, a close succession of tones, with no sudden and pronounced tonal change. A moderate derkening of tone upon approaching the weak part of the range extended the vibrating length of the vocal ligaments without causing a separation of their back ends; hence, no "break" in the scale; absolute dependence upon the sighing power of the breath for power of tone counteracted any tendency toward excessive darkening of tone, while holding the tone focused on the upper front teeth prevented recession of the tone to the dome of the throat-the focal point of hooty,

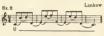
hollow, sepulchral tone in the low range So excellently constructed for our purpose is this final phrase of the song, The Star, by Rogers that we repeat it.



Sing first the words, then the vowel combinations, following as near as possible the rules pertaining to the words, With the voice resting upon the elevated chest, upon leaving the I in the word "its" and approaching Y in the word "eyes," allow the jaw to drop easily and well. Then with "smiling lips," a moder-

ate darkening of tone, or its equivalent, a slight vawning sensation, and an abundance of breath, sigh the tone of Y to the upper front teeth, "spreading" it from eye tooth to eye tooth. While holding it so focused, slur it slowly down from the note A to the note B: then to connect the notes B and C, use the final z sound of the word "eyes," forming eyeszonthee.

In cases where the habit of carrying downward the head tones has been long standing, the muscles which adjust the organs for head tones may have become so set that a stretching of them may be necessary, and for this no exercise surpasses the following:



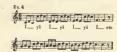
This, the French U, is formed by placing the tip of the tongue in contact with the lower front teeth and protruding the lips while enunciating the vowel E This in general is to be retained in opposition to dropping the jaw for the higher tones.

Excellent in the case of the light, "heady" type of voice in which low tones appear impossible, is the use of the vowel I; but in using this vowel, careful thought should be given to dependence upon the sighing power of the breath, as the vowel is highly conducive to open tone in the low range,

For acquaintance with the tonal sensation of Ithis exercise:



In this second exercise the tone is darkened upon approaching I from above.



A careful practicing of the foregoing exercises will do much to aid the singer to gain strength and control in that part of the vocal range which very often causes trouble.

"God sent His singers upon earth With songs of sadness and of mirth. That they might touch the kearts of men And bring them back to heaven again." -Longfellow

"I Always Have a Picture In My Mind"

T ONG-CONTINUED inquiry among people of all classes assures one that most of them "see things" as they listen to music.

A few admit only a physical reaction to marked rhythms, like foot and finger tanping or swaving of the body. Still fewer are entirely unresponsive to either the physical or imaginative stimulus But for the great majority it seems to be true that music arouses the imagination and sets free the run of a moving picture film. sometimes short, sometimes long, often not persisting throughout the entire performance of a composition.

When music comes from the composer's hands tagged with a picturesque title-The Butterfly of Edvard Grieg, for example -the imagination takes the hint (from the title) and sets out on a picturemaking adventure that is both vivid and definite. This is true for most perhans for all, programmatic music. When, however, the composer's music bears a formal title, like "Sonata," Fugue, Allegro, the musician listens for (a) beauty and originality, and (b) for the skillful in-filling of the structural plan. But listeners not trained in music have, with this type of composition known as absolute music, a hard time of it. Yet many admit that once the mind surrenders to the tonal intake, the imagination will canter away into a most unusual terrain

Now, does the composer intend the listener to see things?

With programmatic titles, such as Henselt's If I Were a Bird, or that once universal American favorite Moonlight on the Hudson, he says: "Here is the general idea, Make your own scenario as the music unfolds before the individual listening faculty."

This makes one wonder what happens in the composer's mind as he makes music. An answer to this query is supplied in a most astonishingly clear manner by one of the world's greatest composers, Beethoven, who once made this remarkable statement, Conversing with the English pianist, Charles Neate, one day while walking in the country, Beethoven made this revealing statement

"I always have a picture in my mind when I am composing and I work according to it."

Each to His Taste

Not less remarkable than this statement is the fact that Beethoven kept the identity of the picture, according to which he worked, a profound secret, for of his many hundreds of instrumental pieces he attached a programmatic title to so few that they are negligible. Of one title that has clung tenaciously to one of his compositions, he was entirely innocent. We refer to the "Moonlight Sonata." It may be that he never heard the title, although it is related that once he smiled in amusement when someone mentioned it as an appropriate name. The story goes that Rellstab, a critic in Vienna, on returning from a vacation trip once told a group of friends that the "C-Sharp Minor Sonata," First Movement, made him think of a boat moving gently on the waters of Lake Lucerne on a moonlight night. It was at Lake Lucerne that he had taken his vacation.

How many other distinguished composers work or have worked on the mental picture-gallery procedure Music, Imagination, and Pictures



DR. THOMAS TAPPER

by Dr. Thomas Japper

of Beethoven, no one knows. However, the privilege nineteenth century, handled programmatic titles of a composer to work in this manner is equally the privilege of an auditor to listen in the same manner. But this is to be kept in mind: One listens to music most effectively only when the sense of sight is withdrawn. It would be an amusing spectacle, of course, to look upon an audience of some hundreds of people at a symphony concert all with closed eyes, and yet it is only with closed eyes that one can keep the sights and the movements of things and people from intruding upon the listening concentration. Then again, if music is to arouse the imagination and cause it to spin a movie comedy or drama, it cannot brook the competition of anything that detracts from that motive. One cannot listen to the "New World Symphony," for example, adequately and interestedly, and at the same time be mentally concerned with the conversation of two persons near by. However, the percentage of listeners in a large concert audience who can keep the mind free from all else but the tonal experience is small indeed.

To sum it all up thus far: If you see pictures, as Beethoven did, when you listen to music, go to it and enjoy them. If the tone picture alone enthralls you, so much the better. If you are absolutely tone deaf to the whole experience, the program book and the audience and the mechanics of the fiddlers and others always offer interest and sometimes amusement. So no one loses,

A man, fond of music but so uninstructed that even composers' names are more or less strange to him, remarked, on hearing the C minor Prelude (Book One, "Well-Tempered Clavichord"), that is made him think of a colony of insects run. ning hither and thither. Asked to specify the insects, he replied that he could not see them clearly enough to do that but that the motion was distinct. This show that he pictured the rhythm.

I once played the Grieg Butterfly to an audience of approximately one hundred with the request that each person wile what his imagination pictured. It was amazing how uniform was the responseexcept for the type of Butterfly. Everyone seemed to carry in the subconscious mind a totally different type of winged insert but everyone used the words, or their equivalents: rise, fall, poise, flutter. Nearly everyone mentioned suglight, and the majority mentioned flower

An infinite number of people have been definitely impressed and delighted by the hammer stroke on the anvil on the pitch B in the Harmoniou Blacksmith. This piece has been a germane rival to the "Moonlight Sonata" for popular imagery, and it is not a bad picture. Yet the probabillty is that Handel never in his life heard

A distinguished plant tells us that a man wholly uneducated in music was asked to report on what was suggested to him by the Fire Motive from "Die Walkure." He replied: "Sparks flying unward" Asked to characterize from the imaginative reaction the Grant Motive from "Siegfried," he replied "A heavy body,

While the French and Italian composers of the seventeenth and cighteenth centuries wrote rather freely under titles, the German composers, from Bach to the early

rather sparingly. However, the poetry of Burns and of Heine particularly seem to have inspired the programmatic factor (in nature and life motives), not only in poetry but in music as well. One of the composers to respond most fully to this more or less modernistic program was Schumann. He literally ran riot with titles. It is said, by the way, that it was his practice not always to compose to a title but, having composed, to search for an appropriate title. This practice would seem quite logical on the basisfirst get your offspring and heir and then find a name

Material Title or Mood Title

With Schumann, titles are objective, either as to actual things and people—as, for example, Poor Orphan Child, Knight of the Hobby Horse, Floristan, Eusebius -or they suggest definite feelings, sentiments, impresslons; this in titles of mood as, for instance, Soaring, Why, Whims. It depends upon the listener to find the greater degree of satisfaction in his own subconscious mind, as between the material title or the mood title.

Now, while titles of the type used by Schumann were practically unknown before his time, the practice of entitling, particularly short compositions, has increased almost alarmingly. For example, one reads today of titles like Airplane Flight, or Auto Race, of Canoe Ride. However, a good word is due titles of this kind, for they are often skillfully constructed to do two things: (1) To appeal to the imagination of the young learner—an extremely (Continued on Page 605)

THE ETUDE

RGAN LITERATURE is still the least known to the general public of any music that is used in this country, This, of course, is true because it is not an easy task to master the works of the great composers. It takes long, hard work over s period of years to acquire a genuine repertoire, and in the past twenty-five years the skill and ability of the average organist have increased immeasurably,

Many comparatively small churches now have young organists who have come from splendid schools of music. Such schools are usually associated with universitles where the highest Ideals are emphasized in musical education. This is as it should be, for our organ literature would never improve if it were not for the courageous group that is continually striving

Granting that we do have these excellent schools in all parts of our country with serious young students attending them, the young organist coming out of these schools has some very definite problems to face. Let us suppose that he will be playing in church, as will no doubt be true. His first temptation, particularly if he is blessed with a good instrument, is to put into use the music he has mastered after many long hours of work in the music school, He has acquired a good repertoire and he is anxious to use it. Herein lies the question that confronts every young person as he goes through the metamorphosis from student to church organist. He is often amazed to find that a great deal of the repertoire he has acquired is not usable in the service of worship. He also finds that the congregation does not listen to his carefully prepared preludes and postludes, but uses these portions of the service to get "settled" and "unsettled," respectively.

Selecting Appropriate Music

The tendency quite naturally would be for the young organist to be discouraged and lose Interest. Why should he spend so much time and energy in preparing numbers to which no one apparently listens? The average layman has certain ideas as to what he considers "churchly music," the most general one being that the prelude should be of a slow, soft nature just loud enough to cover up the extraneous noises incidental to seating the congregation. This presents an opportunity for the organist to make one of two choices. He can play something so neutral and nebulous in character that it means nothing at all; or he can resort to improvising, an art that requires long, hard study, and certainly should not be indulged in at all by any musician without such preparation.



RIVERSIDE CHURCH

How Much Good Organ Literature Dare I Play In My Church?

by Frederick Kinsley

An effort is made on the part of some churches to correct the foregoing difficulty by announcing in the calendar that silence is requested during the playing of the prelude. When this is done, you may be sure that it has probably taken the organist some time to achieve this result by establishing himself as a good musician. More than likely he started by giving a series of organ recitals at periods when people could listen to the organ without any thought of a particular service in mind. This is sometimes done by presenting a half-hour recital before or after the service. In this way the congregation learns to enjoy many things that it has not previously known, and is very apt to ask for repetitions of some of the new numbers in the church service

This quite logically brings us to the music of Bach. as no one could discuss church or organ music very long without this reference. You will find that Bach covers the church calendar in his chorale preludes, If you think it is necessary to educate your congregation to the point of enjoying Bach, these chorale preludes are a good beginning. Many of them are familiar to a great number of people, so it might be well to start with the familiar ones and gradually introduce those that are not quite so familiar. As postludes, choose the more familiar fugues and fantasies first, and occasionally introduce the lesser

Thus far it may seem that Bach is the only music suitable for the service of worship, Quite to the contrary, every church organist must remember that he is playing to a mixed group whose tastes have been fixed by different standards of musical education. His task is to try to satisfy these various groups, though many times he may have to play some things of which he does not personally approve. In this, as in any other line of endeavor, it is a pretty safe policy to stick to the middle of the road. This middle status is reached by combining effectively the extremes found in musical circles today.

Youthful Modernity

Every generation has its modernists who are imbued with a desire to advance music to a point beyond which it has already reached. These are generally the more youthful group who have been touched by modern schooling and who are fired with the desire to do "something different." They become thoroughly familiar with the music of their period and carry that music as a standard throughout life. When these people reach middle age they find themselves faced with a new school that is developing with a new generation, and a great many times they fail to understand this new development.

This group of modernists automatically falls into the second, and perhaps the largest, of the three categories, as it is comprised of musicians who have had generation of experience and are thoroughly familiar with traditional music, as well as with the writings of their contemporaries.

Members of the third group maintain that only that music which has stood the test of many years should be used in the church, and that which has not been subjected to such a test is not ecclesiastical.

Each To His Own Taste

It is impossible in an article of this nature to try to outline a repertoire of organ music which would include all three of these foregoing phases. However, you have had a good musical education, your repertoire at the outset of your career should include something from each of these musical eras on which to build. With this as a nucleus you can supplement material of contemporaries, such as many of those of Bach who lived in France, England, and Italy.

For further variation, use standard compositions of the eighteenth and nineteenth centuries. For example, you may supplement the Historical Series edited by Joseph Bonnet with many compositions of other publications analogous to (Continued on Page 600)

FREDERICK KINSLEY

Tempo, Rhythm, and Phrasing by Carol M. Pitts

HE PRECEDING ARTICLES in this series have any time establish within very slight deviation any skills by the singer that, he may become musically more proficient.

It is obvious that no conductor can secure a better tone than the individual is capable of producing. Neither can he inspire the singer to color the tone more imaginatively, with deeper feeling or greater musical sensitivity than the singer innately possesses.

In these respects and in many others, the conductor of necessity is always limited by the musical caliber and technical proficiency of his group. But in all those elements which are concerned with tempo, rhythm, phrasing, style and interpretation, he alone is master and he only is responsible for success or failure, artistry or mediocrity. In discussing these most important phases of musicianship, none is more basic or of greater significance than tempo. An incorrect tempo alters the entire meaning of a composition, and one of the primary purposes of a conductor should be the immediate establishment of the tempo needed best to interpret the composer's ideas.

Important Points

The following points all enter into the consideration of tempo. First, what is the meaning of the term; what is the basic tempo of the composition at hand and how may it be determined? Is a flexible tempo needed, as in tempo rubato, and what does that term signify? Are different tempi necessary and how may they be determined? What is meant by andante, allegro, a tempo, and so forth, with their variations of piu mosso, meno mosso, accelerando? What is the distinction between largo, grave, andante, and andantino; between allegretto, allegro vivace, and presto? Are the distinctions between ritard, ritenuto, and rallentando clear, or all treated similarly? A brief discussion of some of these points may not be amiss.

Tempo

According to "Webster's International Dictionary," "Tempo is the rate of movement, the degree of speed or slowness at which a piece or passage moves. It is indicated by adjectives at the beginning as largo, adagio and further qualified by adverbs as molto, non troppo and by references to the metronome."

Most music is now so carefully edited that the adjectives used to indicate tempi are authentic, and with the metronomic indication usually given, the proper rate of movement may be determined,

In music of the Classic Period such indications were almost never written in by the composer, although without much attendant danger, since most of it was performed by pupils of the composer who had studied his works and knew his intentions. These works have been so excellently edited that the director of today may well be guided by almost any good edition.

With the metronome as a guide, the conductor should be so familiar with metronomic indications that he knows exactly how fast a speed of 60, 92, 120, and so on, is.

Since andante, allegro and other adjectives are relative terms and cover a considerable variance in tempi. the young conductor in his study of the work should consult the metronome, practice with it as the authority until he has thoroughly established in his beat the various rates of movement needed. If he cannot at

dealt with various phases of choral training involving the acquisition of certain techniques or tice. It is time well spent for any young conductor to practice many varieties of beats in many different tempi and then test his accuracy with the metronome.

Few compositions, other than the military march, move with exact, clockwise regularity. In all good editions, tempo variations or alterations usually are carefully indicated and should be considered always as justments of the basic tempo and not as changes.

Accelerando, ritard, piu mosso, meno mosso, and so forth, indicate either a quickening or slackening of the basic rate of movement and should always be in proportion to it as ebb and flow. Sudden accelerandos and ritards paced too slowly to be in accord with the proper flow of the composition, upset the movement of the music and are like scars on an otherwise smooth sur-

Rhythm

The term rhythm is often used loosely to mean "accent" and "time." Indeed, so commonly is this meaning applied that to many it means merely metrical regularity of time-accent. This is not the true meaning of the term. It is hoped the following will clarify this misconception.

Accent arranges a heterogeneous mass of notes into long and short, in either duple or triple grouping. Time divides them into groups of equal duration.

Take a number of notes of equal length and give an emphasis to every second, third, or fourth note and the music will be said to be in a rhythm of two, three, or four, when what is meant is "time." However, if a number of bars or measures are emphasized in the same manner, then the result is "rhythm" in its true meaning.

The choral conductor is greatly aided in determining the rhythm by a study of the text, for if the composition be well written, the rhythm of the music will correspond to the rhythm of the text. Rhythm is the blood-stream of music, as tempo is

its rate of movement. If rhythm is broken, the very life of the composition is gone. Poor rhythm is one of the greatest weaknesses of many conductors. Frequently in slow passages it disappears completely, producing a curious stagnant or dead feeling, while in allegro movement, what should be a feeling of life and buoyancy often succeeds in sounding only hurried or pushed. This is usually because rhythm has been confused with time or note-spacing rather than with

Rhythm May Be Irregular

To the uneducated, a rhythm that is not regularly two or four is frequently not understood, and consequently not appreciated or enjoyed. A grouping of four bars is not necessarily two and two. It may be three and one, or one and three. Likewise, eight bars are not necessarily four and four, but may be three, three, two; or perhaps three, two, and three. Such rhythms

> BAND, ORCHESTRA and CHORUS Edited by William D. Revelli

are, of course, more or less irregular, but frequently occur just as do rhythms of five or seven bars. These groupings may be found in several internal arrange,

A careful study of text and music will determine A careful settory the real rhythmic grouping, and a choir can readily analyze a composition for itself, if not too complex analyze a composition of the conductor will explain the term "rhythm" in its If the conductor will cape a section with them, age rightful meaning, and their opinions of the best rhythmic grouping, and then their opinions of the passage in two or three different that the trief said that the trief said that the trief said the tr and become much more sensitive to this most important element of all music, whether instrumental only or associated with a text.

Phrasing

Phrases are short sections of varying length more or less complete in themselves terminated by a cadence of some kind. The intelligibility of music depends upon the interdependence of these phrases and their connection with each other. They may be likened to gram. matical sentences. A sentence of literary discourse contains a subject and a predicate, each with its various modifiers. In like manner a musical sentence contains a musical subject or phrase followed by its answering phrase.

Perhaps no element of music more quickly reveals the cultured musician than beautiful phrasing. Likewise, poor or broken phrasing is the stamp of musical ignorance

If the singer gives only values and intervals of notes without the sense of the phrases, he is nothing but a machine, regardless of how accurate he may be. In good vocal writing, the relationship of music to

text is so close that the separation of the phrases agrees with the division of the text Hence, a careful study of the text will reveal the preser tonal grouping. In addition, music published by first-class houses has been so carefully edited that the phrasing is usualiv indicated

If it is noted that phrasing I nalogous to the punctuation of literary composition without which a literary discourse is unintelligibic, it will readily be seen that a careful study and know.edge of phrasing

In polyphonic music in which the phrases of the various parts are constantly overlaiding and are of varying lengths, and where the development and conclusion of the phrase in one part occurs independently of the other parts, it is particularly sential that the singer and conductor understand clearly the delineation, development, and interdepende to c of the phrases.

Assets of Artistic Performance

When all parts move simultaneous, and phrase together, broken phrasing, marked by breathing in improper places, is particularly discernable and exceedingly objectionable. If phrases are too long to be managed on one breath, staggered or relayed breathing can always be employed.

Poorly marked or carelessly treated cadences have no place in artistic performance. It should always be borne in mind that these are punctuation points, and that without proper phrasing the music is unintelligible. There is no place for careless or inaccurate phrasing in artistic performance.

The three elements discussed, tempo, rhythm, and phrasing, are the very foundation of musicianship. through which style and artistic interpretation develop. Tempo is rate of movement and essential to the

meaning of the composition. Rhythm is the life-stream of the music, and correct phrasing is necessary for intellectual comprehension.

If these are well understood and clearly expressed, the evidences of good musicianship are apparent. Incorrect or erratic tempi, poor rhythm, and broken phrases indicate musical liliteracy, no matter how accurate time values and pitch intervals may be.

Bearing in mind that these three are the earmarks of good musicianship, we can consider next those larger aspects of style and interpretation.

"We are all prone to attach too much importance to 'personality' instead of artistry. . . Will striking costumes atone for an inaudible middle register, or a lovely smile for a tremulous high C? No, indeed!" -LILY PONS.

Percussion Instruments Need Care!

RUMS and their parts are deserving of and demand the same care and consideration that are accorded the finest woodwind, brass, and stringed instruments.

Much of the lack of attention given the percussion instruments is probably due to the fact, that in most instances the equipment is owned by the school, college, municipal band, or orchestra, and is made available to members of the percussion sections without cost for its use or upkeep.

Since these musicians have no investment in the equipment, they are frequently inconsiderate or negligent in regard to its care and usage.

This neglect and indifference of attitude on the part of many school musicians is often responsible for the inferior performances and poor condition of the drum equipment to be found in these organizations.

Some of the most important points to be considered in giving proper care and maintenance to percussion instruments are these:

The Snare Drum

Much argument has been evinced as to whether or not the snare-drum head should be loosened following rehearsal or concert. The average professional drummer who is using his instrument several hours each day will do only as much tensioning or loosening as is essential. The important point to consider is that dampness, be it in winter or summer, will cause the drum head to loosen or relax, whereas dryness will tighten the heads. Heat or cold usually will not affect the drum heads unless accompanied by dampness or

If, due to dampness, the head is tightened beyond its normal tension, the heads should be loosened the same number of turns as was used to pull the heads beyond their natural playing tension.

in long periods of dry weather, or if kept in overheated rooms and no moisture provided, the heads should be loosened or breakage will likely occur. However, with normal care and usage, the drums

will sound more effective and the tone be more consistent if the heads are not loosened except in extreme dry or damp weather.

Tensioning the Snare Drum

This is a phase of drum care that is often overlooked; however, the finest percussionists spend considerable time and give much care to the tensioning of their drums. In tensioning the snare drum, start with the batter side, applying tension to one screw and going clockwise around the drum-not across to the opposite rod, as is frequently recommended. Give each screw approximately a half turn, keeping the hoop as even as possible. Frequently test the tension of the head with the forefinger as tightening proceeds. When the batter head is up to normal tension, it should give in just a little to the pressure of the forefinger on the center of the head.

Follow the same procedure in tensioning the snare head, but do not apply as much tension as in the case of the batter head. Test the head tension with the forefinger, near the center of the head next to the snares. The head should give freely to this pressure, a little more so than in the case of the batter head.

The tonal quality and crispness of the head will determine the correct tension. Do not tighten the heads to the extent that the tone is "glassy" hard, nor loosen it to the degree that it produces a "soggy" tone. Many drums are ruined because of the constant loosening of the heads. A good axiem to follow is, "Leave the heads at normal tension."

It is not uncommon to hear several qualities of tone in the greater part of a major scale in some drum sections of our bands. This is unnecessary and could by William D. Revelli

easily be corrected by giving due attention to the uniformity of tension of all the drums in the section. The tension rods should be lubricated at least once a month. When drum heads have been used for such a period of time that their response is lost, the heads should be removed from the drum and soaked in cold water, flesh, hoop, and all; then dried with a damp

cloth and placed back on the drum, without tension. Much of the lack of uniformity of tone quality and pitch to be found in our bands can be attributed to one or more of the following: (1) unevenness of tension; (2) unmatched heads; (3) warned drum shell; (4) uneven batter or snare-head; (5) batter or snare head torn around flesh hoop; (6) hoop binding on shell; (7) dried, damp, or worn head,

Rain covers should be provided the entire percussion section of the marching band. Many fine instruments have been ruined through lack of such equipment. Drums should be kept in a case or zipper bag when

Snare-Drum Sticks

Snare-drum sticks should match in weight, length, and roundness. The orchestra drum has a light batter head and therefore does not require sticks as heavy as the parade drums, which are deeper and have heavier batter heads. Often we have observed drummers on parade using orchestra drums and drum sticks, pounding profusely, yet producing a very small tone of inferior quality. Hickory sticks are preferable for marching purposes, as they are weighty and durable. For concert purposes, either rosewood or light hickory is recommended

Bass Drum

The bass drum being larger than the snare, takes more abuse and therefore requires a great deal of attention. All rods should be greased monthly. Once each year both heads should be removed from the shell and the shell carefully cleansed. The edges of the shell should be paraffined about one-half inch from the edge to avoid head-binding.

The drum heads should be dampened with a soft cloth by using a circular motion around the heads. The heads are then placed back on the shell and

permitted to dry for approximately forty-eight hours. To tighten the heads of the bass drum, the key or rod-handle should be given one or two half-turns, then the rod opposite should be given the same number of turns; this process is continued until all rods on each head have been properly tensioned. This method of tensioning the rods will help retain the "round" of the drum, as well as establishing a tone of uniform quality

Tensioning the Bass Drum

For proper tensioning the batter head should be tightened approximately four tones higher than the opposite head. This will eliminate "barks" and will help the drummer control the tones and note valu-

BAND and ORCHESTRA Edited by William D. Revelli

The batter head (the side played upon) should be tensioned to a middle low pitch; namely, either

When tuned too high, bass drums will vibrate too quickly and thus make the performance of tones longer than quarters impossible When tuned too low the tones are too long in duration, thus making sixteenths. eighths, and quarters impossible.

Separate tension drums can be more easily adjusted to proper pitch levels and each rod tightens only one area or spot upon one side of the drum. When the bass drummer learns the correct technique for producing proper valuations he also is learning the amount the bass drum must be tensioned in order to produce those specific valuations.

Bass Drum Sticks

The appropriate style and type bass-drum stick is essential to the successful performance of every bass-

Since the modern bass-drummer is called upon to do much more than merely provide the beat, it is necessary that attention be given to the equipment which will enable him to obtain the desired effects.

Bass-drum sticks are used chiefly to: (a) maintain proper tempi and precision: (b) produce various tonal. accentuation, and dynamic effects; (c) produce proper note valuations

The most effective and practical bass-drum stick is one that has the heads made of lamb's wool, with a large head on one end and a smaller head on the other end. This particular stick is most efficient for producing sustained beats of soft quality and for soft, street

All concert bass-drum sticks should be the doublehead type, since this enables the drummer to produce a roll when necessary; whereas, the stick with but the single lamb's-wool head does not permit this effect. The lamb's-wool beaters that are extra large and have an abundance of wool are not so practical, as they do not permit the drummer to play his beats with the precision that is necessary. The stick used for marching purposes should be made of a superior grade of piano felt over a soft core. One must be careful not to use a stick which is too hard, as it will produce very unmusical tones. If the hard-felt stick is used, it should be played with less force and volume than if using a softer beater.

Tympani

Tympani are subject to atmospheric conditions and must be given every attention. During cold, dry weather, or if kept in a steam-heated room, the heads shrink to such a degree that the low tones cannot be produced. When this occurs it is necessary to stretch the heads. This is done as follows: (1) remove the counterhoop; (2) moisten the head well on both sides: (3) repeat the moistening operation two or three times at five-minute intervals-the head will thus become soft and loose; (4) replace the head on the kettle and apply tension by means of screws, drawing the counterhoop down about one-haif inch evenly all the way around; (5) cover the head (Continued on Page 604)

The Etude Honor Koll

Seventy Centuries of Reader Loyalty

PARTIAL LIST of ETUDE readers who have been supporting the periodical from twenty-five to sixty years. These names came in response to a request printed in the Anniversary Issue of October, 1943. A years. These names came in response to a request printed in the Anniversal, asset as the old ETUDE files had been discarded. There is little doubt that this list of loyal ETUDE enthusiasts

could be extended many, many times. Some of the most distinguished musicians of the past century have been enthusiastic ETUDE readers, and many of them have been contributors—Eugène d'Albert, Leonold Auer, Wilhelm Backhaus, Harold Bauer, Mrs. H. A. Beach, David Bispham, Ferruccio Busoni, Charles Wakefield Cadman, Emma Calvé, G. Campanari, William C. Carl, John Alden Carpenter, Teresa Carreño, Enrico Caruso, George W. Chadwick, Cécile Chaminade, Walter Damrosch, Ernest von Dohnányi, Rudolf Friml, Ossip Gabrilowitsch, Amelita Galli-Curci, Rudolph Ganz, Giulio Gatti-Casazza, Percy Grainger, Alexandre Gullmant, Mark Hambourg, Ernestine Schumann-Heink, Sir George Henschel, Victor Herbert, Josef Hofmann, Louise Homer, Rupert Hughes, James Huneker, Ernest Hutcheson, Reginald deKoven, Lilli Lehmann, Liza Lehmann, Edwin Lemare, Theodor Leschetizky, Mischa Levitzki, Josef Lhévinne, Gustav Mahler, Guy Maier, Mathilde Marchesi, William Mason, W. S. B. Mathews, Nellie Melba, Benno Moiseiwitsch, Moritz Moszkowski, Lillian Nordica, Guiomar Novaes, Leo Ornstein, Vladimir de Pachmann, Ignace Jan Paderewski, Isidor Philipp, Eduard Poldini, Maud Powell, Giacomo Puccini, Sergei Rachmaninoff, Carl Reinecke, Hugo Riemann, Hermann Ritter, James H. Rogers, Moriz Rosenthal, Olga Samaroff, Emil Sauer, Marcella Sembrich, Xaver Scharwenka, Ernest Schelling, Edouard Schuett, Cyril Scott, William H. Sherwood, Alexander Siloti, John Philip Sousa, Charles Villiers Stanford. The following list alone would represent seventy centuries of continuous reader loyalty. In other words, if this were to be recorded calendarwise for one reader, that reader would have had to have his subscription

Abbott, Miss Blanche (1915) Adams, W. S. (1883) Allard, A. L. (1888) Alterman, Nathan H. (1905) Ammons, Mrs. Charles D. (1914) Anghel, Mrs. Julius (1914) Anthony, Mrs. Cora Sheffer (1889) Arnold, Miss Isabel Attig, Carl L., D.D. (1911)

Bacote, Mrs. L. Jeanette (1913) Balle, Miss Aima (1900) Bast, Mrs. Carl P. (1918) Beacon, Frida (Mrs. Andrew J.) (1910) Bean, Florence Willis (Mrs. John M.) (1898) Beasley, Frederick M. (1906) Beling, Miss Tilly Belle-Isle, Frank X. (1888) Benjamin, Mrs. D. H. (1918) Bomford, Audrey Sheldon (Mrs. Geo. E.) (1902) Brant, LeRoy V. (1908) rown, Mrs James G. (1917) Buchman, William (1894) Burns, Mrs. B. S. (1902)

Caldwell, Mattie Ruth (1918) Carley, Ethel L. (1893) Chateau, Hugo J. (1918) Clifford, Dorothy (1919) Colcord, Mrs. Daniel (1906) Cole, Mrs. Abigail S. (1903) Comstock, Mrs. Florence (1917) Crane, Jesse G. (1902) Crosby, Lillian C. (1889) Curtiss, Alice (1914) Cushman, Mrs. John W. (1908)

Davidson, Miss A. (1914) Deakyne, Miss Eva B. (1910) Denslow, Mrs. Ruth W. (1908) Dornsife, Mrs. John A. (1917) Draa, Dr. Charles C. (1889) Duprey, Grace (1917)

East. Florence M. (1907) Eggen, Olga C. (1903) Elwell, H. B. (1912)

Fallis, Eugenie (Mrs. O. B.) (1899) Fairlamb, Miss Mary P. (1894) Falloon, Mrs. Pearl E. (1899) Ferber, Mrs. Elizabeth (1913) Fullhardt, Frederick A. (1915)

Garrett, Lois (1906) Gay, Mrs. Owen W. (1909) Geesey, Jacob J. (1899) Gholston, Mrs. W. D. (1908) Gildner, Laura M. (1890 Grau, Mrs. Monroe (1914)

Grimes, Mrs. Frank (1897) Griswold, Mrs. Henrietta D. (1893) Guthrie, Pearl (1906)

Haines, Mrs. Marion D. (1894) Haltom, Mrs. A. B. (1903) Harner, Mrs. Florence Robson (1898) Hart, Miss Anna (1894 Hassard, Grace J. (1912) Hayden, Chas. A. (1905) Helck, Clara L. (1924) Heim, Mrs. Elizabeth H. (1894) Herrmann, Julius F. (1899) Higgins, Mrs. Abbie E. Schenck (1912) Hoemecke, A. E. (Mrs. Emil) (1898) Hopkins, Flora L. (Mrs. Harry V.) (1893) Hopson, Mrs. J. B. (1914) Houpt, Mrs. L. H. (1906) Howe, Mrs. D. G. (1905)

Irick, Mrs. Ella (1890)

Jones, Mrs. Mary Worth (1894) Kennedy, Lulu B. (1917) Kennedy, Mrs. William T. (1903) Krokstrom, Lois (Mrs. Chas. G.) (1918)

Lawrence, Marjorie F. (1918) Lipsky, Morris (1915) Lockmiller, Lotta (Mrs. G. F.) (1892) Logan, Miss Katharine M. (1894) Luckenbill, Ruth (Mrs. Paul) (1918) Lucdtke, Elvira (1901)

MacNamara, Mrs. G. G. (1904) McFilton, M. E. (1898) McGinnes, C. R. (1906) McGinnis, Mrs. H. (1913) Magrath, Louise B. (Mrs. J. J.) (1901)
Magrath, Louise B. (Mrs. J. J.) (1901)
Maither, Mathilde Ehrmann (1902)
Mallard, Cyrus S. (1906)
Max, Mrs. R. C. (1914) Melady, Pauline (Mrs. John) (1915) Meyer, Mrs. Albert (1912) Michelmore, Mrs. E. (1905) Miles, Miss Kate (1894) Miller, Mrs. Orman L. (1911) Miller, Sidney L. (1903) Mock, John F. (1900) Molthop, Julia B. (1883) Mong. Miss Florence E. (1894) Moorhead, Mary E. (Mrs. J. G.) (1896) Morris, Mabel (1913) Morrison, Caroline (1898) Mueller, Frances (1917) Mumaw, Esta (1901) Murphy, Mrs. Annie (1910)

Newell, Minnie B. (1901) Nichols, Laura E. (1899)



W. S. ADAMS IN 1883



O'Connor, Ida Perkins (Mrs. James)

(1900)

(1900)

(1904)

(1904)

(1804)

(1914)

(1914)

(1915)

(1916)

(1916)

(1916)

(1917)

(1917)

(1917)

Paaiz, Leo (1895) Paniz, Lee (1912) Peak, Josephine (1912) Pollock, Mamie Lee Fishback (Mrs. §

Rasch, Alwine (1910) Reed, Helen J. (1902)

Reid, Emma A. (1897) Richardson, Caroline F. (1898)

Sauermiich, Milton (1892) Scales, Neile S. (Mrs. J. P.) (1906)

Senftleber, Mrs. Christina Erb (1917)

Schawe, Oiga (1899) Schliffer, Lena (1919) Schmitt, Miss Laura T. (1894)

Schmitt, Miss Laura T. (1894) Schmitz, Mrs. Estelle R. (1894) Schmitz, Mary M. (1903) Schwartz, Elia T. (1919) Shultz, Mrs. E. R. (1899)

Senftleber, Mrs. Corretting Seweil, Mrs. Letah Potter (1912)

Snyder, Grace M. 1901) Snyder, Mattida C 11886) Soit, Mrs. Rae L.V. Eston (1894) Spiller, Isabele Theaferro (1906) Stell, Mrs. Fred (1/12)

Stansberry, Mrs. E. Libell (1918)

Shearer, Raymond Sheppard, W. S.

Smith, Minnle R. (1906)

Snoddy, W. F. (1918) Snyder, Grace M. 1901)

Smith, Alice P

Riemer, Carrie A. De (1897) Rislov. Sigurd (1913) Rorex, Mrs. J. F. (1903)

Rudesiil, Henry M. (1890) Rumohr, Matilda (1894)

Saimond, Robert (1898)

W. S. ADAMS IN 1944

Dob, 21th 1943

Defines Francis, Corolle

Editor of the Ethinde

Philabelphia, Ph.

Sear Or Corolle

In supposed in the Ook Stack '43

I'm carding, partle following infursation

Stack the borror of brancy the pirot

extraction to the three when it was first

published in signal larg, N. in 1883

I have been a constant reader of this

Magazine from that him it have to Magazine from that lines to proceed of also magazine from that lines to proceed and two bears my great set in spiration and two bears man greatest in spiration and self these many places.

Mr Process on a consussion at 1712 birthant St. Told me that I was his first sustance With all best wish, I am Simenty yours

A LETTER FROM THE ETUDE'S FIRST SUBSCRIBER, W. S. ADAMS, WHO WAS AN OLD FRIEND OF THEODORE PRESSER.

I wonder if you would help me with a certain pet problem of mine—that is, a rapid détaché with the hand (played from the wrist). I am told that my bowing is of the Franco-Belgian school. As I understand it, the older method teacher the horizontal hand movement from the wrist and the modern school uses a vertical movement. After watching and an-alyzing my rapid bow strokes, I find that my hand moves neither horizontally nor vertically, but in a "between the two" direction. The typical vertical movement of the hand is used in rapid string crossings at the point, but no matter how much my arm turns inward (as required by the modern technic) the hand does not make a completely vertical movement when a m playing on a single string. . I think one reason for my difficulty is the fact that I am in the habit of playing rapid passages with forearm and finger strokes. . . I feel that a knowledge of the strokes of the strokes of the strokes. a completely vertical movement when the exact hand movement necessary in this case would be of great help to me.

and I shall appreciate any light you can throw on the question.

The composition that really made me stop and think about my détaché bowing was the Presto from Bach's "First Solo Sonata." To play this movement détaché (which, I had to learn, really means connected and not detached!) and to keep the notes connected at a rapid tempo, seems almost impossible with the wrist alone; and yet the tempo is such as to warrant a hand movement rather than the supposedly clumsy forearm stroke -H. R., Texas.

Obviously you have given some clear and constructive thought to the technique of bowing, Most violinists, unfortunately, concentrate their attention almost wholly on their left-hand technic, and take their bowing more or less for granted Too few of them realize that the right and left hands must work like a team, in smooth cooperation, and thatas Louis Persinger has put it-"all the left-hand facility in the world counts for little if the other partner is unworthy." of thought about bowing, it might be as effort. well to define a few terms before discussing your letter.

can also move horizontally, but this mo- buoyancy of tone to the détaché. More- with three notes to the bow, staccato, ible as the other. Now, if the forearm is in the wrist gives additional "bite" to would use for the triplet in the Serenade rotated inwards from the elbow joint—as the spiccato. The wrist-and-finger mo- that is, rather more than half the bow. if to lock or unlock a door-the former tion should be considered and used as Practice it at first quite slowly, making tal and moves in almost the same line tions quite satisfactorily without the each note. Watching yourself in a mirror as the bow does when it is playing on a other—no matter whether it is a question would help you to do this. single string. One of the greatest ad- of changing bows in a legato melody or vantages of the modern way of holding the production of a rapid spiccato. the bow-the so-called "Russian" method -is that it permits this inward turning of the forearm to take place without and subtlety of phrasing, is an outstandwhich is impossible with the older -equaled, in fact, only by the famous methods

ages a maximum of flexibility in the the piece. clow, wrist, and finger joints, and—the In brief, it can be said of the détaché

OCTOBER. 1944

The Violinist's Forum

Conducted by

. Harold Berkley

brilliant

Prominent Teacher

and Conductor

from a combination of the arm, wrist,

and finger strokes, avoiding excessive

use of any one of them. Combining the

motions in this way enables the bow arm

to remain relaxed, and the result should

be a tone which is both round and

A Drdla Triplet

Can you help me with the following measure from Franz Drdla's Serenade?

I suppose the triplet is slurred; but in spite of my hard labor on it I don't seem

to get it clear cut enough in rhythm

If I use single strokes (not slurring) it sounds much better. Should I stick to

the slurring? If so, would you tell me how I should go about mastering it?

—J. B. K., California.

As you feel yourself gaining the neces-

sary control, increase the speed slightly,

gradually eliminating the staccato. After

is usually indicated:



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

a tone-producing agent-enables a full Bearing in mind this too prevalent lack tone to be drawn with a minimum of

Although some teachers advocate the not space the bow evenly on the triplet. ten quarter note, playing of both spiccato and détaché with Until you can play it exactly in time, First, the vertical and horizontal move- arm and finger motion only, immobiliz-The Presto of the Bach "G minor Solo

But, as you have discovered, the in- cannot conceive of playing it with the ward turning of the arm is not sufficient wrist motion only. For one thing, most the knuckles would have to be held ver- must be taken in the forte passages, less tically above the bow-stick-which would in the piano sections. But even in the make holding the bow a practical impos- softest places some arm should be used; sibility. As with most other things in otherwise the tone will become weak as life, one must compromise. For a pas- well as soft. If you find the tempo too sage requiring a full tone in the upper rapid for a comfortable use of the forehalf of the bow, the forearm should be arm stroke, the probability is that you turned inwards so that the top of the are taking the movement too fast. A wrist is at an angle of about forty-five tempo of] = 80 is quite fast enough. At should make it easy for you to transfer degrees to the stick-the fourth finger a faster tempo it is almost impossible the bowing to the Serenade-and then generally leaving the stick. This encour- to do justice to the musical content of you will soon be able to play the triplet

of melody-particularly in the works of the Franco-Belgian composers, But its effect is in inverse ratio to the amount it is used. Too much of it soon creates an impression of heavy sentimentality.

This bowing is an invaluable exercise for the development of a singing tone. Carefully studied, it develops great sensitivity of touch in the right hand and an awareness in the player of the toneproducing function of the bow's elasticity But the violinist who practices it must beware lest it become a subconscious habit: he must always know exactly when and where he is going to use it in his solos.

A Problem in the Mendelssohn "Concerto"

Will you please tell me how I should play the tremolos in the finale of the Mendelssohn "Concerto?" Should they be played with a wrist and finger motion only, or from the forearm-the rest of only, or from the forearm—the rest of the arm being semi-rigid? I have been told that they can be played with the "feather bowing"—that is, two notes to each stroke, very rapidly. -N. E. D., California

First, I should like to point out that there are no tremolos in the Mendelssohn Finale. The tremolo calls for the playing of as many notes as possible in any given beat, and is, moreover, indicated by three diagonal strokes across the stem of the note. The passages on the last page of the "Concerto"-to which I assume that you refer-must be considered as strictly rhythmic sixteenths. Granted that they must be played as rapidly as many tremolos, you must nevertheless be care-What probably happens is that you do ful to play only four notes to each writ-

Actually, these passages call for nothyou should take the same amount of ing more than an extremely rapid ments of the hand: If the hand is held ing the wrist, my experience has been bow for each eighth note. To train your- détaché near the middle of the bow, and out, palm down, in front of the body, by that a slight admixture of wrist motion self to do this, it would be a good idea to many of the remarks made in discussfar the most free and natural movement gives additional control of the rapid take a fairly easy triple study-such as ing H. R.'s letter apply here. As the in the wrist joint is vertical. The hand spiccato and greater roundness and the fifth of Kreutzer-and practice it tempo is so rapid, the softer passages can be played from the wrist, provided tion is nothing like so natural or so flex- over, the vertical-horizontal movement using the same amount of bow that you that a constant pressure is maintained on the string; but when the crescendi appear, more tone is necessary, and the forearm stroke must be called in to help. vertical motion approaches the horizon- one combined motion, for neither func- sure that the bow is evenly spaced for There must be a pronounced inward turn of the forearm throughout - first, to utilize the maximum flexibility of the wrist; and second, to provide sufficient bow pressure in the forte.

I have never heard of the "feather Sonata," because of its musical grandeur a week or so of this kind of practice you bowing" being used in such a passage, should find yourself playing the study and doubt very much that enough speed the least tension in the arm—something ing study in expressive détaché playing at the tempo of the Drdla triplet, and and clarity could be developed from it. with a barely perceptible pause after Of course, if a violinist wished to devote Preludio from the "E Major Partita." I each note. Now you should pass over to half a lifetime to mastering it—as some the portato bowing-that is, drawing the do to fingered octaves-he might be able bow without pause, but giving each note to accomplish such a feat. But it would, to permit the vertical motion to be of it requires a volume of tone which a slight pressure from the hand. The in the end, be a mere stunt, and the used exclusively. To make this possible, only the arm can produce. More bow following example shows how this bowing question would remain—"Was it worth while?"

. . .

Ho I i i i A few days of practice on the portato

legato and in good rhythm. Used with discretion, the portato has gift of God." inward turn of the arm being essentially that the best tonal results are obtained a very expressive effect in certain types

"What a divine calling is music! Though everything else may appear shallow and repulsive, even the smallest task in music is so absorbing, and carries us so far away from town, country, earth and all worldly things, that it is truly a blessed

-MENDELSSOUM

Moths in the Piano

Several months ago in discussing the care of a plano in the home we suggested that a moth spray be used occasionally. but we are now informed by a piano dealer that some moth sprays leave a sticky residue which might injure the action or cause the felts to become unglued. This dealer suggests that camphor or other moth repellant be placed inside the case, and that ln addition the piano should be opened and any evidences of moths brushed or blown out. This will be considerable trouble but is much better than having moths eat your hammers and dampers, thus ruining the piano.

(In a conversation with a well-known piano expert we learn that there have not allow himself to fall into the bad been instances where a liquid spray has habit of using the pedal indiscriminately caused serious damage to the wires and as so many young pianists do. Most inother metal parts of the instrument and experienced pianists use the pedal too to the wrist plank, in one case causing much; at least they use it without suffirepairs that cost \$150.00. The same excient discrimination. The pedal is a pert tells us the best remedy is to have highly valuable mechanical device for the piano tuned frequently so that if lifting the dampers from the strings, thus there is moth trouble it may be immeallowing the strings to vibrate freely. But diately detected. Little saucers of dilet us not forget that it is also a device chloricide crystals, which is the repellant for "damping" all the strings and thus recommended by the U. S. Government, stopping the vibration. The modern automay be placed in the piano case and mobile needs an accelerator to enable the are of especial value where the instrudriver to make it go faster: but it needs ment is to be closed for any unusual just as much to have a brake to enable length of time .- Editor of THE ETUDE) . the driver to stop it! And in both piano playing and automobile driving, taste, dis-

About the Damper Pedal

Q. How conscientious should the student Q. How conscientious should the student be in observing the editor's directions for the use of the pedal? May one ever use the pedal where none is indicated? Most performers I hear in recital "cheat" in this matter. My own teacher is inclined to wink at the use of the pedal in certain passages. From the student's viewpount, passages. From the student's viewpount, the resultant gain in technic from pedal the resultant gain in technic from pedal abstinence worth the effort required?

—E. E. F.

A. The use of the damper pedal is dictated partly by a general principle, partly by the directions given by the composer when he wants to have a certain effect produced, and partly by the "ears" and taste of the performer himself.

pedal is to be released when the harmony had no musical training at all, but today tricts and those in certain southern ought to take for answering a single vent "blurring." But the modern composer, and especially the modern impresslonistic composer, often wants precisely ated in recent years are much better of the present Congress the next time Schools" which may be secured from the a blurred effect; therefore, he disregards equipped, so far as music is concerned, the principle and calls for pedaling which than used to be the case. The music will produce the effect that he wants, supervisor is a much better musician, cerned, two things have been happening Finally, the musician of taste and distoo, and more and more supervisors are in the past fifteen or twenty years. In crimination uses the pedal at such points graduates of four-year courses, many of the first place, one-room schools are being and in such a fashion as to produce what them with master's degrees in addition. consolidated, and in another generation the freels is a good musical effect. This is Grade teachers are still not as well prethe isolated one-room school will have not considered to be "cheating" but pared for teaching music as they ought disappeared. In general, the consolidated merely putting into operation the taste to be, and music supervisors are still not school with several hundred pupils can theray params and operation in as good musicians as is desirable, but offer better educational facilities than which the pinting has been added, as a both are better than they were a gener-the isolated one-room school; therefore, his years of sound and experience, as a country of the second state and actually know a good oeal more about ress.

In very recent years the increase in the matter than the editor—atthough I In very recent years the increase in the matter than the editor—atthough I In very recent years the increase in the same than the editor—atthough I In very recent years the increase in the same than the editor—atthough I In very recent years the increase in the same than the editor—atthough I I In very recent years the increase in the same than the editor—atthough I I In very recent years the increase in the same than the editor—atthough I I I were recent years the increase in the same than the editor—atthough I I I were recent years the increase in the same than the editor—atthough I I I were recent years the increase in the same than the editor—atthough I I I were recent years the increase in the same than the editor—atthough I I I were recent years the increase in the same than the editor—atthough I I I were recent years the increase in the same than the editor—atthough I I I were recent years the increase in the same than the editor—atthough I I I were recent years the increase in the same than the editor—atthough I I I were recent years the increase in the same than the editor—atthough I I I were recent years the increase in the same than the editor—atthough I I I were recent years the increase in the same than the editor—atthough I I I were recent years the same than the

Now, now does all this apply to the three will be under substantial enter the will be under the student? Well, in general the stuyoung student? Well, in general the stuing. This is one of the reasons why see
the of the reasons why see
the of the reasons who seems
the organization of the reasons who seems
that the organization of the reasons who seems the reasons who seems the reasons who seems
that the organization of the reasons who seems the reasons who seems
that the organization of the reasons who seems the rea young student? Weil, in general use size in the control of the student of the stu dent had better follow the pegas mainlings pretty closely. If he feels that using indignant because of the refusal of our general charge of all schools in the county if you want to play in public you cash.

National Concress last fall to pass the except these in the cities and because of the refusal of our general charge of all schools in the county if you want to play in public you cash. lags pretty closely. If ne fees that using hunganit beaute to be trans-the pedal at a certain point would make. Sational Congress last fall to pass the except those in the cities and larger vil- to be practicing from three or four 10 the pedal at a certain point would make

National Congress has a pure tacept those in the clues and larger villet be practicing from three or to the legate smoother or the rendition bill which would have given financial aid lages. This has helped the music situative or six hours a day, strightening out thousands of schools so that there time also and quite a supplier or six hours a day, strightening out

Questions and Answers

Conducted by

Karl W. Gehrkens

Professor Emeritus Oberlin College Music Editor, Webster's New International Dictionary



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

crimination, and self-control are needed. About Music in Elementary Schools

Q. I wish to secure information regarding the teaching of music in the elementary schools, especially about the smaller schools and those served by the circuit music teacher plan.—W. W. A. Music teaching in the elementary

schools of the United States has become almost universal except in rural schools and in some parts of the South, It is carried on for the most part by the regular grade teacher, with widely varying amounts of supervision by a music spe-The principle I refer to is that the cialist. Many of the older grade teachers and it is the children in the rural dis-

you vote for a congressman!

the matter than the emion—authorized 1. In very recent years and the matter than the emion in the South has admit that plants as well as editors successful and the south has a matter than the south as a matter than the emion in the south has a matter than the emion of the south has a matter than the emion of the south has a matter than the emion of the south has a matter than the emion of the south has a matter than the emion of the south has a matter than the emion of the south has a matter than the emion of the south has a matter than the south h admit that plannets as we as controls indicated in the control of the disagree with one another in the control of the control over nousse; and so more more than the second place, there is a fairly to be an all-round musician, and if you comes available to the common property of pedaling.

Now, how does all this apply to the three will be more and more music tense. The common property of the com

tra, piano class work, and the like, these teachers covering the entire county, including any one-room schools that may

So far as the actual instruction in music is concerned, it is fairly uniform in the elementary schools of the entire country—at least it is becoming so. First of all there is singing, and in general the singing experience is considered to be the core of the entire musical experience. In many schools, sight singing has occupied the center of the stage, but that situation is gradually changing for the better, so that in more and more schools learning to read vocal music is considered merely one of a number of important items—so far as music education in general is concerned

In the second place, there is the listening lesson, and here the improved phonograph, together with the availability and reduced price of fine records, have combined to cause "music appreciation"-as listening lessons are often called-to leaven the entire lump of music education, making the music hour a happy, deeply satisfying experience, and stimulating a great many children to love music deeply and permanently,

In the third place, there is to be found more and more "creative work"-an attempt to encourage children to express themselves in terms of inventing melodies, suggesting tempos and other expressional details in their own performance, making up alto parts, and the like, Finally, there is that most important development of all, the injection of instrumental music into "public school music," Originally, all music in the schools consisted of either singing or learning theoretical facts. But more and more in the past twenty-five years it has seemed logical and normal that some children should prefer playing to singing-or at least to follow a foundation course in singing by lessons in piano, violin, clarinet, trumpet and so on. So the instrumental music movement has progressed by leaps and bounds, and today we have thousands of fine bands, orchestras, oring quartets, and other ensemble groups in high schools all over the country.

practically all teachers' training instituStates who will suffer most from the narquestion. If you want to go into the subtions require at least some music; there-rowmindedness and shortsightedness of ject more fully I suggest that you buy fore grade teachers who have been gradu-our legislators. (Remember this failure a copy of my book "Music in the Grade publishers of this magazine.

When Shall a Prospective Artist Begin to Specialize?

Q. Should a person planning to be a concert planist go to a general college where he studies music rather incidentally, or shall he begin at once to specialize after graduating from high school?-C. F.

the legato smoother of the remaind of the remainder of th otherwise more effective, let him seek the to unousands or schools so that they have had better educational faciliaries and the schools so that they have had better educational faciliaries the including more music teaching. This times with specialists to the school of advice of his teacher or of some other might have had become chungal instance of the country supervisors of music, somemature musician about it. But let him the fine mode music teaching. This times with specialists in band and orchescimination in performance.

THE ETUDE

HE PET QUESTION which has confronted me while on concert tours in various parts of the country is, "How can I build up and memorize a series of concert programs and keep them in a state of constant readiness for performance upon demand?" It is not so difficult to memorize a few compositions. but to keep a series of works memorized so that they may be reproduced "Tadellos" (flawlessly), as the Germans say, is no mean task. If they are practiced too much they become stereotyped or stale.

Thomas de Quincey in his "Confessions of an English Opium Eater" wrote: "It is notorious that the memory strengthens as you lay burdens upon it, and becomes trustworthy as you trust it." The ancient Greeks used to think of the memory as a kind of mental muscle which becomes stronger as it is used.

If compositions are not practiced enough they lose that polish and finish which indicate a thrilling degree of attainment. However, the pianist who keeps equally "perfect" a delicate Debussy arabesque, a thunderous Liszt rhapsody, and a sparkling Delibes-Dohnányi valse is like the juggler who keeps in the air at the same time a feather, a cannon ball, and a jeweled casket.

One of the greatest problems of every performer is "memorizing" a number of quite different compositions and keeping them up to a high degree of performing excellence. Many a career has gone to pieces because of a bad memory which, as new works were learned, could not retain the old pieces.

Before discussing memorizing, let us consider that no two memories seem to function in exactly the same way when storing up new works. In fact, our own ability in the process of memorizing is changing constantly, growing stronger or weaker. Anyone can develop the dominant powers of memorizing. It is all largely a matter of properly directing our efforts.

Discipline and Development

There are, as a matter of fact, no "bad" and no "good" natural memories. All memory work is a matter of personal discipline and development. Of course, there are those who, through some bad practice, acquire "bad" memorles, in that they actually seem to be unable to remember things that are familiar to them. The human mind is such that it can remember best the things that it understands-things that "make sense." It would be absurd to ask the average person to remember a series of Chinese sentences without knowing the meaning of the words, Therefore, we memorize more readily music that we understand. If we try to memorize pieces that are above our technlcal ability and understanding, we must not expect immediate accomplishment

We learn more quickly those things in which we are most interested. Watch the average boy who unconsciously memorizes an immense amount of information about baseball. He knows the names of the players, their records, batting averages, and all sorts of things, largely because he wants to know about them. The movie fan memorizes the names of scores of actors and actresses and is able to give their genealogies, their whims, their attire, their marriages, and their divorces. Much of this information is composed of transient episodes of no permanent significance. Interest, and interest only, is the basis of his remarkable memory of these trifling bits of celluloid gossip. Therefore, memory experts know that musical interest of a very intense type is the foundation stone of all good musical memories.

A musical memory can be purely auditory; that is, one which remembers, above all, the sounds themselves-tone, pitch, tone-color, and so forth. It can be visual; one which remembers that a certain piece begins on the left-hand page, or that a page is turned at a certain measure which contains certain notes. Or, it can be made up largely of mechanical, muscular, and nervous reactions. This latter is the kind of memory that enables us to recall the motions required to play a certain work, or the fingering of a diffcult passage, perhaps long after we have forgotten everything else connected with the piece. Memory rapidly becomes a habit, an automatic physio-mental record. If you break your wrist watch and lay it up for repairs at the jeweler's, you will find that for days you automatically look at your wrist for the time, although no watch is there.

Creating a Durable Musical Memory

by Andor Foldes

Well-Known Hungarian Piano Virtuoso

Andor Foldes was born in Budapest in 1913. His musical studies were done under the eminent virtuoso, Erno Dohnami, at the Royel Hungorion Listr Akodemie. After tours in Austria, France, Holland, Sweden, Italy, England, and Finland, he concertised in America. His repertory of clossic and modera music is very extensive. He has mode if a point to include American words no all of his programs in our country, and many American composers, including Cowell, LeRoy Robertson, and Siegmeister have dedicated works to him.-EDITOR'S NOTE.



type. What we want to remember, or-to put it differently-what we do not want to forget-are notes, the little black dots on white paper. But we do not want to remember those little dots as dots. What we want to remember are the

musical sounds which those little dots symbolize. They might also represent a tune we want to sing after having heard it in the movie, in the ballroom, or in school. What we actually want to remember is the sound of these notes-the tune, the accompaniment, the figuration, and the thousand and one things which, combined in our minds, finally make up that wonderful, unforgettable piece of art, a sonata of Beethoven's, a fugue of Bach's, or an étude of Chonin's



Understand the Language

These notes are part of a language, a musical language, which we have to learn, just as we learn French or Latin in school. We might have been able to learn a short poem in French just to recite it once for our teacher at a special occasion, but it will not stick in our minds unless we know what it means. Similarly, in music, we have to know what a sonata, a fugue, or an étude is, before we can learn it successfully from memory. We must temporarily identify ourselves with the great masters, Brahms, Mozart, Schubert, and others, while we learn what they said. Just as in learning a poem of Longfellow's or Byron's, it will be much more difficult for us, perhaps nearly impossible. to learn it by heart, should we fail to understand

Translated into musical language, this means that we must be well acquainted with rhythm. tempo, and the general musical structure of the work before we can commlt it to memory. But that is not enough. We have an adequate knowledge of musical forms but a sufficient knowledge of the composer's life might help also in memorizing his works, even if that may sound strange on first hearing. There are various schools of actually learning "by heart." Some say that we should first know the piece quite well on the instrument, before

we begin to memorize

Others, such as the

famous German piano

pedagog, George Leimer

what the poem is about.

(once the teacher of Walter Gieseking), advocate the learning of a piece by heart entirely without the help of an instrument. Through such a method we are compelled to listen with our inner ears. We have to imagine the sound of the music and commit it to memory that way. Such a method can be employed only in cases where the student is well advanced in the technic of the instrument, to the extent that he will be able to play the piece after having memorized it away from the instrument. It presupposes a very comprehensive technical equipment.

In my opinion the two methods should be combined At the beginning, at least in the first four or five years of study, we must learn on the instrument whether we wish to or not. In our first memorizing attempts we must begin with small and easy pieces, then move on successively to more difficult ones and learn them without first playing them on the instrument.

Today I use this system of learning chiefly for refreshing older works of my own repertoire, and especially on long train rides I like to "read" and "play through" in my mind, works which I want to play on the concert stage and which I have not had an opportunity to practice for a long time. The very vivid imagination of the sounds, (Continued on Page 604)



WILHELM FRIEDEMANN BACH

most interesting problems of psychology, and if we agree with modern psycho-

analysis, there exists, as a rule, between fathers and sons a tragic tension which frequently leads to that neurotic complex designated by Sigmund Freud as the frequenty seas to that neurotic complex designated by Sigmund rrend as the Occlipus complex. Without going into this weighty problem in great detail, one can say: Fathers and sons do not always agree, and sons often delight in leading a life diametrically opposed to that of their fathers. The choice of an occupation is often an expression of this opposition. pation is often an expression of this opposition.

The matter begins to be particularly interesting for us when we scrutinize the relationship of those fathers and sons both of whom were composers; thereby we are reminded of that view of history inaugurated by the historian, Ottokar Lorenz, and transferred by his son, Alfred Lorenz, the musicologist, to the field of music.

The older Lorenz advances the theory that every generation of mankind, made



IOHANN SEBASTIAN BACH



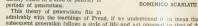
CARL PHILIPP EMANUEL BACH

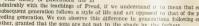


ALESSANDRO SCARLATTI

Musical Fathers and Sons by Paul Nettl

> history exists in a kind of polarity in periods of generations.





This theory of generations fits in admirably with the teachings of Frend, if we understand it to mean that each subsequent generation follows a style of life and art opposed to that of the preceding generation. We can observe this difference in generations following each other, granted that the sons are not put in the shade by the fathers. The statement is often heard—too little tested as to its reliability—that when parents force their children to study music, they often create in them a permeat aversion to music. More often, however, the opposite is true—when fatherity to drive the desire for music out of their children. Then it may be that the musical and developes of clearly energy in the the children. Then it may be that the musical son develops a gigantic energy, in that the musical aversion of the father unwittingly spurs on the musical genius of the son. This was the case with Hugo Wolf. But let us speak of those cases in which the son took up the musical calling of the father

In earlier times there was the case of the Renaissance composer, Orlando di Lasso (1532-1594). His two sons, Ferdinand di Lasso (d. 1609), and Rudolf di (Continued on Page 598)



JOHANN STRAUSS THE YOUNGER

576



HE ANALYSIS of the internal

relationship between father and

son has long been one of the

RICHARD WAGNER



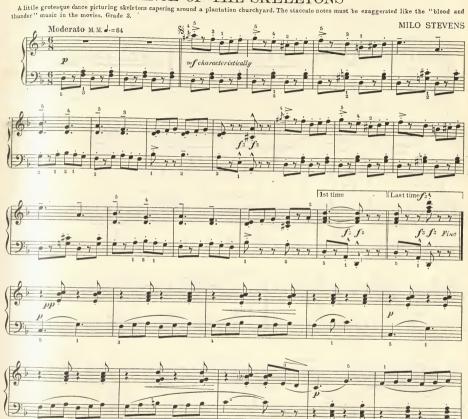
SIEGFRIED WAGNER



JOHANN STRAUSS THE ELDER

THE ETUDE

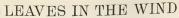
DANCE OF THE SKELETONS

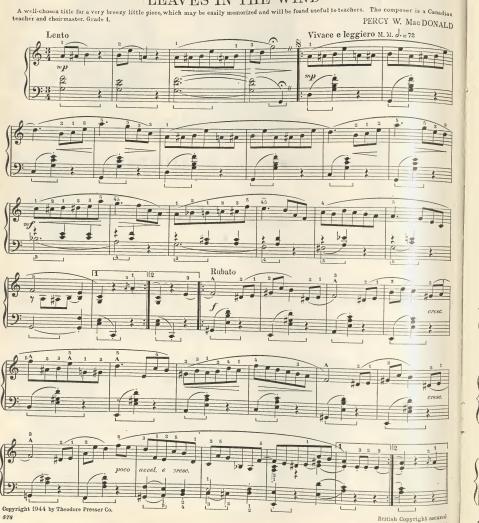




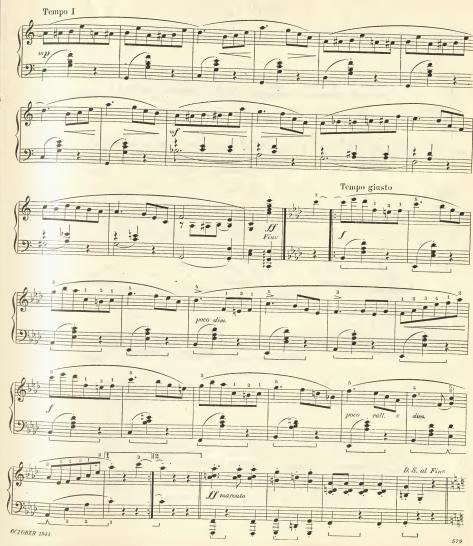
Copyright 1942 by Theodore Presser Co. OCTOBER 1944

British Copyright secured





THE ETUDE



ROMANCE

The object in this lovely composition is to bring out the melody on the middle staff and keep the accompaniment background uniformly subdued. Note the accompanying melody in the left hand running one-third below, like a duet, and indicated by the notes with stems upturned. Schumann wrote this in 1839, when he was courting Clara Wieck, and just before 1840, known as his great lyric year, as it was then that he wrote most of his famous songs. Grade 7.



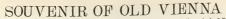
580



* After the right hand has struck the A, the left hand will take it (without again striking) and observe the hold.

OCTOBER 1944

THE ETUDE



Here is the genius of Strauss, Millöcker, Zeller, Genée, Von Suppe, Lehar, and Stolz, as seen through the mind of Dr. Francesco De Leone, American of Italian ancestry, and indicating his great versatility. Play the right hand as though it were being bowed upon a violin, and you may catch that evasive Viennese spirit of the Prater and Kobenzel and Grinzing of the magic city on the Danube. Grade 5.



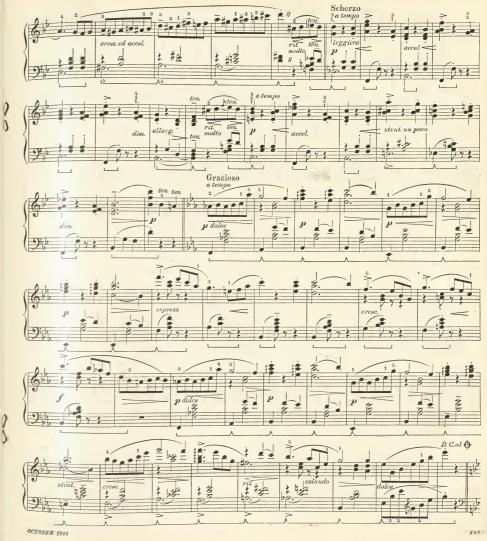








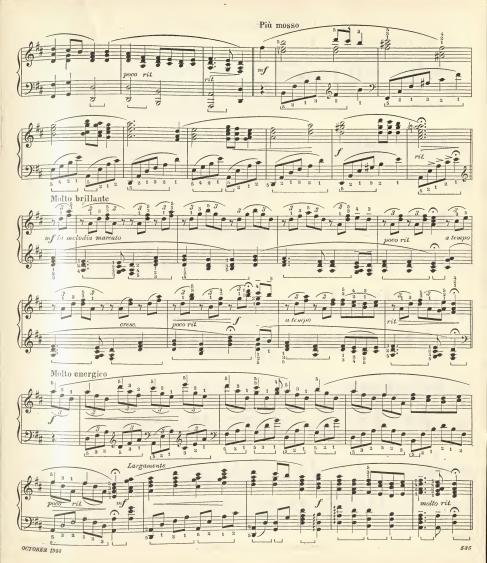
British Copyright secured THE ETUDE





William B. Bradbury (1816-1868) was a pupil of Lowell Mason. He later studied with Moscheles and Böhme in Leipzig. He never wrote momentous larger works, but his hymns have been much beloved. He later became a piano manufacturer, and at one time his instruments were in wide use. This piano arrangement of He Leadeth Me is one of many by Clarence Kohlmann and is to be found in a collection much used in churches. Grade 3½.





British Copyright secured

THE ETUDE

OCTOBER 1944

Copyright 1944 by Theodore Presser Co.

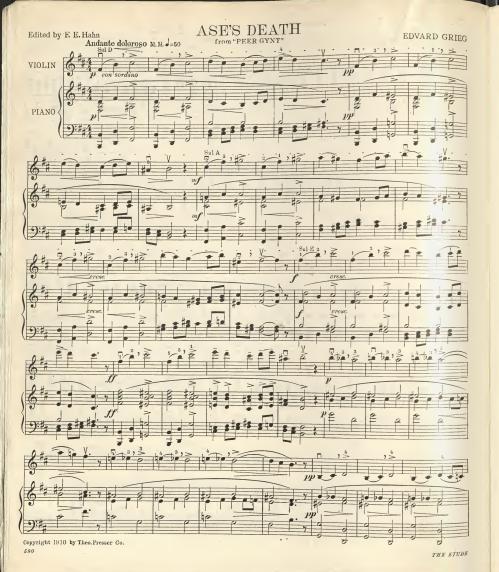
THE JUGGLER

International Copyright secured 587/4











DANCE OF THE LITTLE WOODEN SHOES

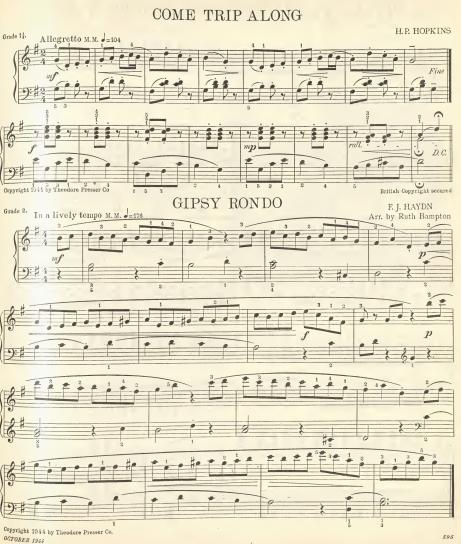


THE ETUDE

DANCE OF THE LITTLE WOODEN SHOES







FINALE, FROM RHAPSODIE HONGROISE, NO. 6



The Technic of the Month

Conducted by Guy Maier

Finale, from Rhapsodie Hongroise, No. 6

by Franz Liszt

PRACTICING the last page of Liszt's Sixth Rhapsody serves two purposes: (1) the student is presented with one of the best octave etudes in piano literature; and (2) mastering this page before tackling the rest of the piece puts the student well on his way to playing the whole difficult last part of the Rhapsody with confidence and brilliance, At the outset this finale should be

memorized and played slowly, hands separately, without looking at the keyboard, Be sure to accomplish this with all lost motion ruthlessly eliminated. The lefthand "skip-flips" must be negotiated with the utmost ease and accuracy (don't peek, even once!) with hands flipping effortlessly over the key tops. There must be no change in technical approach when the octave scale passages appear (Measure 9). Hold hand high and close in on Combine these impulses as usual the keyboard; play with the maximum of finger stroke and the minimum of arm snatch, stroke, or whack, so long and ers with this exciting piece if he is will-

liant octave technic virtually impossible

work at both hands together very slowly Measure 71; cut from Measure 72 through (no looking at keyboard!), quite forte, Measure 102; beginning at Measure 103, with fingers played in key contact when-

In Measures 15 to 18 the names of the



otherwise this passage will forever trip Such a streamlined, capsule version, shown as Ex. 2.

THE ETUDE



After you have mastered this page, of course you will learn to play the whole wrist and forcarm movement. Aways use Rhapsody! The only obstacle in the way the fourth finger on the black keys to is the cruel endurance race which the in ure smoothness, to reduce in-and-out last half dozen pages exact from your movement, and to encourage "finger" mechanism. Cheer up! Anyone with ordiarticulation versus the wrist and fore- narily good octaves can "wow" his hearso falsely advocated by octave methods. ing to tailor the cloth of this last section All this applies, of course, to the right to his own fit-that is, to cut it to suit hand also, which must be forever on its himself. Therefore, for youthful stuguard against those futile up-and-down dents and apprehensive "octavites" I suginovements which exhaust the pianist gest drastic excisions as follows: Countand make the acquiring of a rapid, bril- ing from the first measure of the Allegro section of the Rhapsody, play through Measure 42: cut the next eight measures; After thorough single-handed practice, starting at Measure 51, play through play to the end of the Rhapsody.

For young students and for pianists with less than virtuosic equipment, I furnotes which come in the first and fifth ther recommend that the first pages of sixteenths of each measure must be thor- the Rhapsody be cut out also. In other oughly memorized. These groups of four words, don't begin the piece with the sixteenths must be practiced hands singly D-flat (Tempo Giusto) and C-sharp maand together in rapid impulses, thus: jor (Presto) pages, but start right out with the Andante section.



Play with rich, deep color; simplify the long cadenza on the next page if you wish; then proceed to the Allegro and cut as above.

you up. Other impulse groups for fast packing a formidable punch, creating a practice, hands alone and together, may brilliant, dashing effect, makes an ideal be effectively worked out in the pattern end-of-the-program number or contest

Wife begins at 40 (A story in three parts)



"From the time I married, I had a great desire to learn to play music. I saw how much it adds to a home. But I never could find time to study till the children were older and all in school. Then I was determined to learn,

"My music dealer assured me it's never too late . . . that he has seen more and more adult beginners in recent years. Then he made a suggestion that was all I needed; he showed me the Hammond Organ and said that here was a way to play rich, satisfying music more easily. I played a few notes ... the tones were glorious and full and spine-tingly!

"So here I am now, not much more than a beginner, and playing music that is truly lovely . . . more beautiful than I had dreamed of. My Hammond Organ is so enticing and so ever-interesting that it keeps leading me on to bigger things. Playing and practicing are my pet hobby!"

The moral of the story is: If you have now because we are engaged solely in war

music inside you that begs for expression, work. But you may wish to join the get acquainted with the Hammond Organ. many families who are planning for a In thousands of homes and apartments Hammond Organ after the war. Hear and it's making music a richer experience for try the Hammond Organ now . . . most thousands of families. You can't buy one dealers have reserved one for this purpose.



HAMMOND ORGAN

FREE - Write for your subscription to HAMMOND TIMES, monthly magazine about organ music for the home Hammond Instrument Combany, 2929 N. Western Ave., Chicago 18, Illinois

Physical Coordination in Singing

(Continued from Page 563)

practice hour should be made to harmonize with sound physical sense. The first thing is-never to sing too much, too long, or too heavily at any one time. Over-singing is far more injurious, in the long run, than under-singing. A difficult vocal problem can be corrected with time. An overstrained throat can mean the end of all singing! Where hoarseness persists no vocal exercises should be ating" problems can best be rectified in combination with doctor and teacher.

The second step in sound practicing is posely general on this point, because determine what the individual approach advisable for the teacher to supervise the makes the pupil go through them a few "schools" of music. times under his supervision, so that he may make sure they are correctly applied-and correct them if they are not. Such a system is invaluable to the young of years of study make self-correction possible.

The trill-or, indeed, any vocal probdepends upon inborn throat structure cates. and cannot be learned by those who do throat, but where we find the natural trill we withhold criticism of nature! which we call the trill.

Setting the Style

have known male singers, of heavy timunconsciously, in a way that many coloraturas might despair of achieving. Singers whose inborn equipment does not include a natural trill have to master trilling through study. There is nothexercises, it must be practiced (always treatment. One cannot overdo in speak- sion and life. on a sure physical basis!) slowly and ing, laughing, shricking, singing. One Let us examine the dynasty of Bach. on a suc prints one tone and then the should always remember to avoid unnec- The eldest son of the great cantor of St. Sebastian there has been preserved a next-very slowly at first, then more and more rapidly.

and physical groundwork have been well radio, and other branches of the profes- avowed favorite of Johann Sebastian.

of the correct way in which music is to a most harmful habit which has killed to the father is a subconscious one. It be performed. Immediately, one asks— many beautiful voices. Very promising displays itself first of all in the life chosen what is the correct way? Of course, there singers, after a year or two in musical by Friedemann, a life of constant movis no one correct way in the sense of a comedy, either as leads or as chorus ing—one might almost call it a vagabond single fixed and invariable frame in members, have developed "nodules" on life-which is in sharp contrast to the which a composition is set. But the style the vocal cords, which often result in principles of the old master, who had of the work is different. Here we can the death of the voice, This disaster is speak of correct and incorrect interpre- caused solely by overwork. tations without implying fixed mechanicalness.

elements that went, originally, into the lives. America produces many remarkcreation of the song. Thus, the student able voices, and if we hear only a few capricious sonatas, formations of a genumust learn about the composer who cre- or if their lives are short, it is because ine but restless genius, are products of a ated it, the spirit of the land and the of wrong conditions which must be cortimes in which he lived, the character- rected through the cooperation of the istics of the music of that land and those students themselves, of teachers, and of tempted; instead, a competent doctor times, about the language, the circum-producers of America's professional music. should be consulted. Indeed, many "sing- stances under which the work was written, and about the significance of the poem to which the music is set.

It is the song rather than the singer -to practice the right way! I am pur- which sets the style of interpretation. An artist like the American Marian Anthere is no single "right way" that can derson, for instance, sings Mozart in the apply equally well to every throat. The pure Mozart style, while her style of teacher and the pupil between them must singing a Negro spiritual is very differ- Lasso (d. 1625), likewise chose music as ent. In both cases, her stylistic interpreis to be. When this is done, it is highly tation is sound. The acquisition of this sound style involves long study. The preliminary practicing of the student. singer must investigate the music of Hearing lessons is not enough, at the many lands, of many periods; he must start. If you have had experience with hear many renditions of the same work, gymnastic work, you will know that the and draw comparisons amongst them. He gymnasium teacher never stops with must learn to feel, instinctively, the esmerely assigning muscular exercises; he sential differences between the various Orlando) who, like his father, was named

Concerning Russian Music

Russian music is an interesting example. Certainly, there is no Russian school vocalist. Only the surety and experience of singing. If anyone tells you there is, you may inform him that he is mistaken. There is only one "school" of vocal production and that is the method lem-must be based on the coordination of natural and correct emission of tone. of those physical habits of which I spoke as set forth in the Italian precents of earlier. The young singer must be absolutely certain of the correctness of his matter! Here, we may distinguish be-self to the influence of the colorful douposture, of the way he holds his chest, tween the Russian art music—the work ble-choired style of Giovanni Gabrieli of the way he opens his mouth, of the of the great composers—and the native (1557-1613), who himself was not the son tian's art is the culmination of centuries way he inhales and exhales his breath, Russian music which has grown up on but the nephew of a great musician, of development from the beginnings of before he is ready for any "effects." The the soil, Russian art music conforms to Andrea Gabrieli (1510-1586), Since Gio- the Gothic art over the polyphonic art the individual intentions of the composer vanni was the pupil of his uncle, the of the German cantors and organists of into two separate categories. There is and may be grave or gay, according to latter apparently assumed the place of the sixteenth century to the high Baroque what we call the "natural" trill. This whatever a deep study of the work indi- father to him, so that musically we can of Johann Sebastian Bach. Johann Se-

not possess it naturally. This natural music of all lands in the sense that it not only the younger composer surpass directed by God. Therefore, his music is trill is managed in-and by !-the larynx. is art-the conscious product of feeling the older, but he also created a new style. monothematic, His themes depended on Normally, we discourage singing from the and study. Native music lacks this ele- True, both of the Gabrieli represented a the netlike system of polyphony ment of consciousness. It springs from contrast to the older Netherlandish polythe people and reflects them directly phonic school and cultivated a more The larynx, then, by vibrations of its And thus we see that, while much of the fluent, architecturally more even, style, own, produces the rapid sequence of tone Russian native music reflects the more But the nephew in this respect went sober moments of life, most of it is gay, much further than his uncle, in that of two themes which the classicists then earthy, almost mischievous. Thus, the he developed the chord of saturated volu- developed into their dualistic style. Philnative songs are interpreted along much minosity into that kaleidoscopic rustling ipp Emanuel belongs stylistically to that a natural trill is by no means the broader lines. A study of style is the best and decorative style with two or more unique property of the soprano voice. I means of clarifying one's own standards choirs, which was for two centuries the language is so subjective that it seems to oneself. If a life work in music is to musical characteristic of the city of to us now completely modern. Philipp bred voices, to have it-and to trill, quite mean anything, it should be aimed at lagoons, And this was the typical revothe loftiest noblest standards.

How shall we explain the sad fact that many young American singers lose their between fathers and sons takes on that period which is designated in litervoices unusually early? Students must sharper forms. Let us not forget that this ature by Goethe's famous novel-hero. remember that voices at their strongest is really the modern age, that it is the Werther, ing mysterious about this! Like all vocal are fragile organs which require careful time of more subjective form of expresessarv work of the vocal cords. In pro- Thomas' was Wilhelm Friedemann Bach sentence which he was accustomed to The artistic part of vocal study can exactly the opposite. One must appeal were in any way unfriendly to each other son from Leipzig to nearby Dresden.

Those who direct vocal work must be more thoughtful and humanly consider- do not know. His roots were in the old Style means the coördination of all the ate—they are responsible for voices and age from which he tried spasmodically

Musical Fathers

(Continued from Page 576)

a career; Ferdinand became, like his father, court Kapellmeister, and Rudolf became organist at the Munich court. Both were clever musicians, but the fame and genius of their father outshone their more modest talents so thoroughly that little is known of them any more. Also the son of Ferdinand (the grandson of Ferdinand di Lasso (d. 1636), was a mediocre musician. To be sure, he became Bavarian court Kapellmeister, but later entered the administrative service of the state. And yet one sees, from the few compositions of his which have been preserved, the complete right-about-face from the style of his grandfather and

A Marked Contrast

This younger Ferdinand subjected himput them without further question into bastian Bach knows and feels himself to There is a certain similarity in the art the series of father and son. Here did be one cog in this cosmic mechanism lutionary artistic deed of a "son,"

In modern times the artistic contrast

fessional work, however, we often find (1710-1784). Not that father and son express when he went with his eldest safely be made to wait until the vocal to the producers of musical comedies, —on the contrary, Priedemann was the "Friedemann," he would say then, "Don't

explored. Art means style—and style in-sion, not to make singers rehearse hours—who dedicated his "Klavierbüchlein" to volves a deep and penetrating knowledge on end, as is so often the case. This is his eldest son. The opposition of the son old cantors. What inward struggles the brilliant Friedemann had to fight out we and dark night; they are forerunners of romanticism. Friedemann is the type of highly gifted son of a supreme genius of a father Also Johann Sebastian Bach's second

son, Carl Philipp Emanuel (1714-1788) emulated his father. In many of his personal sketches and letters he identifies himself with his father who to him is the highest authority, as when he designates himself and Johann Sebastian as anti-Rameauists, though a whole world separates the two and they belong to generations opposed to each other. Philipp Emanuel imitated his father's bourgeoise and well-balanced life. But in contrast he lived the life of an artist of the world Typical enough for this is the fact that he frequented the house of the Jewish banker Itzig of Berlin. A member of this musical family, Sara Itzig, the later Mme Levi, even became Philipp Emanuel's personal pupil and patroness, and it is her preference for his compositions, which she collected with zeal, that we have to thank for a great part of the piano work of this great master having been preserved I mention this fact only to indicate the contrast between father and son in the social field Never would Johann Sebastian have associated with intellectually new circles which had just emancipated themselves from the ghetto.

The contrast in views is naturally even more noticeable in style. Johann Sebas-

A Culmination of Development

Quite different is Philipp Emanuel, who introduces in his sonatas the principle emotional Stürm und Drang whose tonal Emanuel is so shaken by the overwhelming feeling of his time that we can regard him as a typical representative of

The difference between Christian, the youngest son of Bach (1735-1782) and the old master is just as great. From Johann

(Continued on Page 602)

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

No anestions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published

How to Cure a 'Vibrato"

3. Am I right in using the vowel oh in ascend-3. Am I right in using the vowel on it ascending the scale to F, the first space treble clef, and gradually changing to sh? She has a range from low G below Middle C, to D or E-flat with have your help in these matters?

I have Fillebrown's book and I use it exten- range become longer? I am a lyric soprano

A. The shake in the tone of a voice varies progress intelligently and consistently.

—M. E. C. with the individual. In some cases it is so pronounced that the true pitch is difficult to it is so slight as to be almost it has many different causes. imperceptible. It has many different causes, ral range firmly established. After a year of the many be nervousness, as in the case with two of work she finds her voice is changing which would seem to be the trouble will your soprano, trembling of the jaw, the tongue, the unula, lack of tramers of the vocal muscles, and in the meantime she has become a young you attempt to cure It

r contraito's tones. She sings mustrally nervous and sensitive she is of an temperament. She must continue to sing in you and your singing teacher are reasonable public as much as possible. As she becomes human beings, you should have little difficulty customed to singing before an audience and learn to control her voice. She must strive to

2. Your soprano, in whom the tremolo is much ed. is probably using too much teath. As a result, the whole pressure of larynx may be shaking, making hard to distinguish. You must the correct I look also for rembling of the jaw, tongue, and you have determined just where the fault lies you may commence quiet exer-oud, preferably within the best part of her voice. You must watch carefully so vocal apparatus shake, and try to teach her to control them. It is most likely an old habit with her, and you and she will have to be very patient. As she improves, you may increase the range through which the exercises may be sung and also increase their power. But do not be in too great a hurry. You and she have a difficult job on your hands

be firmly established before one can hope for a resonant tone throughout the scale. See that same lines. our pupils produce this kind of tone and do not rely upon the resonance of the bones and cavities of the head and face alone.

4. There are two kinds of books upon the use

there are two kinds of books upon the use of the bead and face alone. The control of the control

How to Cure a "Hirato"

Q. Hance a control to pupil who has a vibrato which appears to come from nerrousness when when a page and the singary control to the first come to make the singar in clurch. When the first come to make the singary control to the prove the tone quality and power of the voice

for two years and I believe she is competent Recently I had an audition, singing six numbers in English, French, and Italian. My teacher's report was that I was under pitch. lovely even tones, but I want more resonance my range was getting shorter, and that we from Middle C to C, the second space. Can I were to change my type of compositions, berom Middle C to the second space. Can be seen that the cause of the shorter range. Should this happen are your help in these matters?

and your help in these matters?

and of the shorter range. Should this happen under a competent teacher or should a short with very good quality. I am very musical and have had some experience. I want to

A. Often a young singer starts lessons before she is completely matured and her natu-ral range firmly established. After a year or your controllo. 'oo much pressure of breath, in both range and quality and some adjust-which would seem to be the trouble with your several other things. There is no set exercise to contain. You have not told us your age so we remedy all these conditions. First, you must can only guess whether or not this is so in determine the real cause of the tremob obefore your case. Careful study under the guidance. cure it.

of a competent teacher usually helps the voice emission, as well as in those artistic qualities which distinguish the finished singer from she sings in church. Perhaps the amateur. Perhaps you were pushed behuman beings, you should have little difficulty in settling the unfortunate difference of opinion which has arisen between you, by a com-pletely frank, heart-to-heart talk. You will be better friends afterwards too

She Wants the Names of Some Books Upon the Art of Singing

Q. Please advise a book that may be to follow "What the Vocal Student Should Know," preferably one that explains dynamics.

It has done wonderful things for my voice (soprano). I am taking lessons under a competent director, but have trouble in always feeling secure.—J. W.

A. Naturally we are proud and happy that our small book. "What the Vocal Student Should Know," should have proved so useful and helpful to your voice. It was designed merely as an introduction to the art of singing and should be followed by several other books containing progressively more difficult exer-cises. Francesco Lamperti's "Art of singing," 3. If the alternation of the vowels oh and ah said of B. Lamperti's "Preparatory Vocalises" see to belp your contraito, by all means use are suggested. The first of these books constant back individual is different and your method tains a rather lengthy preface, explaining in of approach must vary with each individual detail Lamperi's ideas concerning the proper voice. Resonance is only a reinforcement of the method of singing. As he was one of the one; a resonant to no prespose a firmly greated and most successful teachers of his produced fundamental tone, well posed and well time, his words demand serious and thought-outstilled. The balance between the pressure of breath and the resistance of the cords must and Concorne, and Marchiel, Op. 21, are also firmly established before one can hope for recommended as being valuable along the

2. Your sense of tonal security will develop just in proportion as you learn how to sing correctly without forcing the tone.

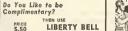


TODAY'S GREAT PIANO

One by one the great artists of the present generation choose the Baldwin. This choice is made by ear and by touch rather than by tradition, For while the makers of the Baldwin respect tradition they are not influenced by it in their ceaseless search

for perfection. And so the golden tone has become richer, the effortless action even more flexible and the interpretation of fine music more faithful, more thrilling by an ever-increasing number of today's great masters who demand the Baldwin.

THE BALDWIN PIANO COMPANY CINCINNATI, OHIO Also built by Baldwin-HAMILTON, HOWARD, and ACROSONIC PIANOS



OF 1944 Free Professiona

A Few Copies Remain

NATIONAL WAR EFFORT FOLIO PRICE \$1.50

No more will be printed wher the present edition is exhausted Add this follo of six songs ranging from key to pathos to your collection of war tim music. You will be delightee with them. See list of titles is September issue. Order Direct from Author and Publisher WM. O. ROCHOW

7325-A WEST CHESTER PIKE UPPER DARBY, PA.

NEW HARMONY CHORD BUILDER Simplifies the study of piano, voice, all struments and transposition, improves reading Easy for Teachers \$2.00 Fun for Pupils HARMONY PUBLISHERS

Results GUARANTEED!

PERFECT VOICE INSTITUTE, Studie 5587, 64 E. Lake SL, CHICAGO



599

DANFORD HALL 1358 GREENLEAF

Singers-Speakers

Cleans the tissues and clears the voice

"FORWARD MARCH WITH MUSIC" THE ETUDE OCTOBER, 1944 "FORWARD MARCH WITH MUSIC"

How Much Good Organ Literature Dare I Play in My Church?

(Continued from Page 569)

those used by Mr. Bonnet.

Contemporary music should be added velop your own initiative in selecting with personalities in the church, and encouragement, and if their work is ever perfect gem is found in a number by a "everybody knows," though, as I have to be recognized and brought to the at- comparatively unknown composer. Near- mentioned before, you yourself may not tention of the public, the church organist ly every well-known publisher has on his be interested in them. Perform such seto war conditions, music of many foreign throughout the United States to whom you would give something more stimu-

he sends notices of new organ composi- lating. A mediocre performance will not he sends notices of new organ composi-tions. When you receive such information make your congregation feel that it American music.

started to talk about preludes, postludes, presses approval of your rendition of and offertories, and that in selecting such a number, do not be scornful of his music for the church service we must approbation; accept it and try again to composers is denied us, so start to de- always remember that we are dealing please. from time to time; otherwise the efforts what is good in American music, Do not not a concert-hall audience. You will find erioire. Do not give up your desire to of new composers would never appear wait until these compositions are recogon your program. New composers deserve nized by other organists. Quite often a of the standard compositions that congregation, but step softly. is the one who can be most helpful. Due mailing list the majority of organists lections with as much serious thought as

make an earnest effort to become ac- belongs in the worship service. Many of make an earnest enort to become acrience I find that this has been most the congregation are nostalgic and to helpful in adding to my repertoire of many members bring back memories that are distinctly helpful in establishing a In closing may I remind you that we worshipful atmosphere. If someone ex-

Also never be satisfied with your ren-

"Art is of all times and all lands."



University Extension Conservatory

1903 - THE WORLD'S LARGEST HOME STUDY CONSERVATORY OF MUSIC - 1943

Extension Courses by noted teachers, leading to Diplomas, and Degree of Bachelor of Music.

You can prepare vourself for a better position by studying at your convenience by the Ex-



No entrance requirements except for Degree Courses, Credits earned by using your spare time for advancement.

Catalog and illustrated lessons sent without obligation to you. Check coupon below.

1525 E. 53rd Street, Chicago, Illinois.

A DISTINGUISHED FACULTY OF ARTIST TEACHERS

HIGHEST STANDARDS OF MUSIC INSTRUCTION

WHAT PROGRESS ARE YOU MAKING?

Your musical knowledge-your position and income today-are the result of the training you have given your natural ability. Additional training will open up new fields, new opportunities. greater income and higher standing in the musical world.

This valuable training, through our Extension Courses, may be taken at home with no interference with your regular work just by devoting to self-study the many minutes each day that ordinarily go to waste. The progressive musician, as busy as he may be, realizes the value of such study and finds the time for it. Well paid positions are available to those who are ready for them.

YOU can do it too! It's up to YOU!

EQUIP YOURSELF FOR A BETTER POSITION

A proof of quality is important for one interested in further musical training. Our courses offer you the same high quality of preparation which has developed and trained many successful musicians and teachers in the past.

NATIONAL HOME STUDY COUNCIL

The Council is an Association of which we are a member. It includes the outstanding correspondence schools in the United States with headquarters at Washington, D. C. Members are admitted only after rigid examination of the training courses

We are the only school giving instruction in music by the Home-Study Method, which includes in its curriculum all the courses necessary to obtain the Degree of Bachelor of Music.

A DIPLOMA IS YOUR KEY TO SUCCESS!

University Extension Conservatory

1525 EAST 53RD STREET (DEPT. A-453) CHICAGO, ILL.

This is Your Opportunity-Mail the Coupon Today!)-----UNIVERSITY EXTENSION CONSERVATORY, Dept. A-453

Please send me catalog, sample lessons and full information

🗌 Piano, Teacher's Normal Course	☐ Voice
☐ Piano, Student's Course	Choral Conducting
Dublic School Mus.—Beginner's	☐ Clarinet
Public School Mus.—Advanced	Dance Band Arrang
Advanced Composition	□ Violin
Ear Training & Sight Singing	Guitar
☐ History of Music	Mandolin
Harmony	Saxophone
☐ Cornet—Trumpet	Reed Organ
☐ Advanced Come!	Banjo
Name	Age
Are you teaching now?	
you?Do you hold α Tec	cher's Certificate?
Have you studied Harmony?	Would you like to 6
the Degree of Bachelor of Music?	
	Pluno. Twacher's Normal Course Pluno. Student's Course Public School Mus. — Beginner's Public School Mus. — Advanced Advanced Composition Ear Training & Sight Singing History of Mus. History of Mus. Cornet.—Trumpet Advanced Cornet Normal Cornet Cornet.—Trumpet Advanced Cornet Normal City Are you teaching now?



by H. P. Hopkins

appears many times in the Century catalogue. Each time you see this name you may be sure that the piece is meladic, is well written, and puts across its pedagogic purpose in a way that children like. The list contains a few of the Hopkins pieces in Century Edition . . . like all Century became as a contain the contains a few of the Hopkins pieces, they are 15c a copy. ewith Words to Sing if you Like

(With Words to Sing If you Like)
274 Shoted Petror, C.-1; Amplitude Lesstoi.
274 An did Prophyte C.-1; Amplitude Lesstoi.
275 An did Prophyte C.-1; Amplitude Lesstoi.
276 Watching in Sedant, C. 1.
277 Watching in Sedant, C. 1.
277 Watching in Sedant, C. 1.
278 Old Chaffert, G. 1.
279 Watching in Sedant, C. 1.
279 Watching in Sedant, C. 1.
279 Watching in Sedant, C. 1.
270 Watching in Sedant, C. 1.
271 Watching in Sedant, C. 1.
272 Watching in Sedant, C. 1.
273 Watching in Sedant, C. 1.
274 Watching in Sedant, C. 1.
275 Watching in Sedant, C. 1.
275 Watching in Sedant, C. 1.
276 Watching in Sedant, C. 1.
277 Watching in Sedant, C. 1.
278 Watching in Sedant, C

Ask your dealer for Century Music, if he coment supply you, send your order direct to us, Our camplete catalogue listing over 3700 numbers is FREE an request.

CENTURY MUSIC PUBLISHING CO. 254 West 40th Street New York 1B, N. Y.

THIRD SACRED SONG CONTEST, \$150.00

For details, write THE HARMONY MUSIC PUBLISHERS

Box 743, Chicago 90, Illinois

PIANO TEACHERS!

GLAMORIZE YOUR TEACHING

Learn the secret of playing and teaching popular music...jazz, swing, jump, boogie-woogie. Give your students what they want. your students what they want. Buy TODAY...our new 100-page INSTRUCTION BOOK with rules and illustrations to work from. A teacher's (personal) Instruction Manual. Describes isson-to-lesson assignments for the beginner, medium or advanced student. Order now...today! Price \$10 complete, insured and postpaid anywhere.

CAVANAUGH PIANO SCHOOLS
475 Fifth Avenue New York 17, N. Y.

BUY WAR BONDS AND STAMPS FOR VICTORY

Frondwell Studies, Dept. 64-K Covina, California

ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be pub-lished. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various organs.

W. Our color topt is inacconquerety structure. We place a large two-menual reed organ with Tonawanda, New York for information about electric blower attachment. The organ is about Jesse Crawford, and the specification of their three feet from the back would and about size organ on which he made records. feet from the front railing. We have tried to have congregational singing, but because the name congregational singing, but because the open recently purchased a reed organ with organist cannot hear the singers from the organ breach, we have not been able to keep or difficulty with the reeds, many of them moving the organ as far to the front of the organ as far to the front of the choic fort as possible. This change would bring sonding as soon as the pumping process become the control of the contr angers and organist stores when the state of and would be about ten or twelve feet from the organ when moved.—S. O. M.

A. The reed organ tone probably does not "carry" to your congregation, and being close to the organist probably drowns out the sing-ing of the congregation to the organist. We suggest your consulting with the builder of your organ about the distance between organ and motor. It might be advisable to save the amount of the cost of the proposed changes towards the purchase of a suitable instrument. In the event that you finally replace the organ with a more fitting instrument, you should take care of the facing of the choir members in placing the new instrument.

Q. I am enclosing the specifications of a Q. I am enclosing the specifications of a two-manual organ in which I am interested. Does this indicate that the organ contains a total of 487 plus 572 plus 12, or 1071 pipes? Do you think the specification all right for a small organ?—N. M.

cluded, and consider the specification a good one. We would prefer a larger Pedal organ, if possible from the financial standpoint.

O. Recently I read that the Wanamaker organ is larger than the one at Atlantic City.

I have always had the opposite idea. Please advise me as to this. Is the Atlantic City organ in an auditorium? Kindly advise me how to address a letter to Charles M. Courboin.-G. F.

A. The Atlantic City organ is said to have 32,913 pipes and the organ in the Philadelphia Store of Wanamaker is said to contain over 20,000 pipes. We do not know the exact num-ber, but at least the Wannanker organ is specifications, as well as the addresses of sep-larger than any other instrument except the Atlantic City organ, which is in the Audito—might give me more information?—W. E. S. Atlantic City organ, which is in the Audito-rium in that city. You can address Dr. Charles M Courboin at 481 Fort Washington Avenue.

Q. Our choir loft is inadequately small. We you address The Rudolph Wurlitzer Co., North ave a large two-manual reed organ with Tonawanda. New York for information about

Q. I recently purchased a reed organ with

A. The reeds of the instrument may be dirty, which would interfere with their pitch—they might spread out of tune and eventually go "dead." Our advice would be to get an organ mechanic to correct these faults, but organ mechanic to correct these fauts, but if you prefer doing it yourself, remove the tremolo and take out the reeds with reed "puller," which is probably installed in the organ, clean reeds and put them back. If they are sharp, hammer them to straighten them, and if flat, file the open end to sharpen them. We recommend, however, that you have an organ mechanic to give the instrument the necessary attention. We know of no reason why a blower cannot be substituted for the treadles to supply the power, and suggest that you consult the Blower Company located in your State, whose name we are sending you.

an organ (electric or pipe) for my home, I do not know the names of the various manufac-turers, and therefore have not been able to learn much about their products. Will you be so kind as to send me the names and addresses A. You are correct in assuming that the instrument contains 1971 pipes, based on the of these manufacturers? The construction of statement of the specifications. We are taking the home is in wood, has six rather large it for granted that the usual couplers are in-rooms and the libing room is 87 22 21 21.

> A. Your living room is certainly of ample proportions, and we are sending you list of some manufacturers by mail, which we suggest you might use in your investigations. We doubt very much that you will be able to have an instrument built at this time.

Q. I would like to obtain a very small, inexpensive, pipe organ—containing two man-uals and pedals. I thought you might be able to help me locate such an instrument Will

A. The policy of THE ETUDE will not permit A. The policy of TEE ETUDE will not permit our recommendation of a particular organ builder or type of instrument. We should think a more practical arrangement would be for you to secure a small unit organ of two Q. Will you kindly advise me hoo the thinks a more practical arrangement would be Stopped Deposion is built? Jalo please give me the address of Jasse Cransford. If you do round to see a small unit organ of two me the address, usual it by possible for not have his address, usual it by possible for the formation of the state of th ecords?—B. M. W.

A. The stopped Diapason is constructed, genof your suggested Melodia. Your specification A. The stopped Disposon is constructed, generally, of wood, but we have known of a metal stop by that Bame. We quote from would require four different ranks of piges, and of 18 ft. pitch in the manual divisions, and of 18 ft. pitch in the Parkall Organ. The correct nor destraints for the step as no resemblance to a true Disposon in form or tender correct nor destraints for the stop has no resemblance to a true Disposon in form or tender to the contraction of the product of the prod



by Ada Richter

is a surprise ta many who dan't keep up with Century Edition. With sa many of her warks in higher priced editions they had na ideo Mir. Richter was so well represented in the Century

This gives us a chance to tell you again that at 15c a capy Century is one of the world's great bargain... second only to War Bonds and Stamps. (Thete Piano Pieces Have Words To Sing)

Clase Piaco Piaco II new Words 76 Sing)

25 deidin Beg. Rad. ... (Astronamia Handa)

250 deidin Beg. Rad. ... (Astronamia Handa)

250 When Sp. (Birthay) Cones, C.-1.

251 When Sp. (Birthay) Cones, C.-1.

251 The Southern Start Cone, C.-1.

251 The Southern Start Cone, C.-1.

252 Deity Whitern Cone, C.-1.

253 Deity Whitern Cone, C.-1.

254 Deity Whitern Cone, C.-1.

255 Deity Cone, C.-1.

255 Deity Cone, C.-1.

256 See See, P.-2.

256 See See, P.-2.

257 See See, P.-2.

258 See See, C.-1.

258 See See

Ask your dealer for Century Music. If he cannot supply you, send your order direct to us. Our complete catalague listing over 3700 numbers is FREE on request.

CENTURY MUSIC PUBLISHING CO. 254 West 40th Street New York 18, N. Y.

ASSOCIATED MUSIC PUBLISHERS, INC.

Presents OUTSTANDING WORKS FOR PIANO SOLO

Suarnieri The Little Horse With The Braken Lea Ravel-Schmitz Payane Strouge-Grunntald Capriccetti, Op. 36. 3 Piano Pieces, Op. Veinberger Palka tram "Shvanda". 25 West 45th Street New York

"FORWARD MARCH WITH MUSIC" THE ETUDE OCTOBER, 1944 "FORW ARD MARCH WITH MUSIC"

"Best Sellers" With Leading Dealers Everywhere!

Piano Educational Works

LOUISE ROBYN MARY BACON MASON BERNARD WAGNESS JOSEPHINE HOVEY PERRY



Rolk Sonds and Pamous Picture

TEACHER'S MANUAL TO TECHNIC TALES-
Book 1
TECHNIC TALES—Book 2
Continuation of Book 1 with 15 lessons for
second year study including marcato chords.
triads, two-note slurs, etc.
TEACHER'S MANUAL TO TECHNIC TALES
Book 2
TECHNIC TALES-Book 3 (Chord Crafters)
ROBYN-HANKS HARMONY-Book 1
A lunior Course, for students of any age, in
written harmony, keyboard harmony, and ear-
training.
ROBYN-HANKS HARMONY-Book 2
ROBYN-HANKS HARMONY-Book 3
KEYBOARD TOWN
Includes more than 75 little melodies for early
training in note reading.
ROBYN-GURLITT
ROBYN-HANON
ROTE CARDS
Note onne











Musical Fathers and

(Continued from Page 598)

we want to listen once more to the pretty dignity to compose for the opera.

sons, it is therefore not surprising that leon in the field of music. Christian became one of the most famous operatic composers of his time, and wrote insert a scherzo: Johann Strauss, father in a style completely different from that and son. Papa Strauss was a scintillatof his father. He is, in his sweetness, ing spirit, the pioneer of the Vienness grace, and fineness of style, the actual waltz and the operetta, but his family predecessor and greatest influence on life turned cut to be highly problematical Mozart, whose teacher he was in London, And his son, the future waltz king, su'and one can say that the accents of the fered not a little because of the domestic "English Bach," as Christian was called, circumstances. He took his mother's part

echo through Mozart's entire work.

The relationship of Wolfgang Amadeus Quite different was the case of Richard Mozart to his father Leopold (1719-1787) Wagner, in whore shadow his son Siegis extremely problematical. And the fried Wagner lived, even though the latrocketlike career of the great genius, a ter was greatly talented. In this case the career broken off so abruptly in the prime father overshadowed the son. Presumably of the master's life, can be referred back Siegfried's fame would have been greater to the father-son complex, Mozart's if he had by chance been the son of a father was rooted partly in orthodox reputable master tailor instead of the catholicism, partly in rationalism of that son of the titan of Bayreuth. Siegfried's time. He wanted to make of his child a was a charm'ng, unassuming nature, prodigy, and his efforts in this respect completely different from that of his were one of the reasons for the rapid father or even that of the grand-styled development of the genius of the boy, Cosima. Siegfried's own daughter, Wilbut also for his premature physical ex- frieda Wagner, who now lives in Amerhaustion which finally led to his tragic ica, has told us that her father frequently

death at a vouthful age Although Wolfgang tenderly loved his slowly climbing to fame, visited Wahnfather, one of the most respected com- fried: -co deeply did Siegfried Wagner posers and an authority in the field of hate unnaturalness and bombast. This violin teaching, he remained his whole can also be seen in the operas of Sieglife long in decided opposition to him. fried Wagner which, although like those Against the will of his father he left the of his father were derived from German hated Salzburg court. And against this legends, are much simpler, more charmpaternal will he married a girl whom the ing, and less burdened. At that time a father mistrusted greatly. He associated simpler, more natural generation was with free-thinking groups in Vienna and following the rather theatrical generait seems that it was also against the will tion, Siegfried felt the style of his father of his father that he joined the Masonic as bombastic, and subconsciously differlodge-a fact, however, which did not entiated himself from it. keep him from later inducing his father These are only a few examples from to join the society. But, while Wolfgang the history of music. Many more can be became a zealous member of the lodge, found. We see here an ancient psycho-

visit, an outsider of the lodge. It seeems as if father and son at the lization. One may take, for example, the close were completely alienated. The most hostilities of fathers and sons among the important historical fact in this relation- primitive Negro and Indian tribes-but ship is that Wolfgang, from this cpposi- likewise this ancient psychological law tion, developed into the great classicist, is still effective in a manner highly rein that he completely overcame the nar- fined and productive of culture in our

phy corresponded exactly to his style. particularly the style of his last symphonies and his operas and, above all. the classic, liberalistic "Magic Flute,"

Beethoven also had a musician as a father; a mediocre talent, full of weaknesses in character who, like Leopold Mozart, wanted to capitalize on the genius of his son. But Beethoven, who already Dresden songlets?" By this he meant the belonged to the new Napoleonic era, Dresden opera, which at that time was would not stand for it. His open opposiworld famous, and in which the famous tion to his father he extended to the Italian, Hasse, and his wife, the singer ruling noble society and against the en-Faustinia took part. Bach meant the word vironment which did not understand him. "Liederchen" to be somewhat ironical, The social pressure to which he was exand apparently considered it beneath his posed in his youth was transformed in Beethoven in'o a ruler-psychology, and According to the theory of fathers and it so happened that he became a Napo-Into the sonatina of our article we now

against his father, something not at all In the case of father and son Scarlatti, unusual, And in his effort to put himself the contrast is found in that the younger, into the saddle, he founded, in opposi-Domenico, (1685-1757) picked out a sub- tion to his father, his famous orchestra. ject for his musical creation entirely dif- The older Strau's was reactionary; the ferent from that of the older man. Father younger, revolutionary. The melodies of Alessandro Scarlatti (d. 1725) devoted the older Strauss are still somewhat stiff; himself entirely to operatic creation, and they are rooted in the folklore of the established the famous Neapolitan school. Viennese "Vorstadt." The waltzes of the On the other hand, it was Domenico who younger Strauss are sophisticated. They directed the harpsichord style of the represent not only the feverish life of Italians into new, hitherto unheard of Vienna at the time of the Emperor Franz paths, and introduced the capricious, the Josef I, but also the pleasure-loving unexpected, and the impudent into in- European spirit of the dying nineteenth strumental music. In fact, Alessandro century, of a world which was slowly totand Domenico were, according to con- tering toward catastrophe. The two temporaries, different in character, but Strausses represent generations alienated even more different in their musical style. from eath other.

disappeared when Hitler, at that time

Leopold remained, except for one single logical law, the effect of which is already seen in the primitive beginnings of civirow rationalistic world of his father. modern world, and likewise in the history He became a free man, whose philoso- of music.

THE ETUDE

MUSIC SERVICE

FAY BAND METHOD, Simple, practical and thorough, 14 Books
— Tes her's Manual, \$1.50.

EAY STRING METHOD, Newest manner of procedure, each 75.

Complete score, 75¢. SAVOY BANO LIBRARY, 17 numbers, each complete Deable numbers with Score.

\$1.
FESTAL PROCESSION, March of Dignity by Cross.
Arr. by Maybew Lake, For band and orchestra.
TEMPO DI BALLO, Scarlatti, Arr. by A. H. Branden-

Send for FREE COPIES. Also FREE PHONO-

MUSIC SERVICE PRESS 1166 Sixth Avenue N.Y.C. 19

ANTONIO STRADIVARI'S HISTORY



The only complete book on sale, V. C. SQUIER, Author and Publisher Battle Creek, Michigan

CLASSIFIED ADS

FOR SALE: STEINWAY CONCERT GRAND ABSOLUTELY LIKE NEW. SUB-STANTIAL DISCOUNT. Joseph Holstad, 337 Oak Grove, Minneapolis, Minn.

WANTED FOR OUR ARMED FORCES. WANTED FOR OIR ARMED FORCES
—Musical instruments of all kinds including planos, organs, band and ormolatratrons and chimes for shipment to our
fighting men overseas and for convalescent
hopeitals. Now your file slight instrument
is air mail or wire complete description
stating price. We pay full cash value.
Birkel-Richardson Co., 730 W. 7th Street,
los Angeles 14, Calif.

FOR SALE: Slightly used classics (vocal Instrumental, plano, organ, violin, etc.) List 10¢, Fore's (Dept. E) 3151 High, Denver 5, Colo.

FOR SALE; (New Jersey) pipe organ, unified, single phase motor. Swell organ 598, great organ 366, pedal organ 128 pipes. Nine couplers, ten pistons. Beautiful tone, excellent condition. Box S. H. c/o ETUDE.

FOR SALE: Have you a Persian kitten in your studio? These gorgeous mousers will help save your valuable music. Mrs. W. L. Wetmore, R. D. #1. Corning, N. Y.

COLLABORATOR WANTED: Male, lyric and melody writer wants collaborator with appearance, personality. Under 32 years of age. Share country studio, reasonable board, 150 miles from New York City. Single, no obligations, Send Photo, Recommendations, Dave Morse Studio, Granville, N. Y.

FINE OLD ITALIAN VIOLIN by Andreas Borelli, school of Guadagnini. Excellent

OLD FRENCH VIOLIN responsive, onorous tone. Complete with case, \$195.00. Trancis Drake Ballard, 320 E, 42nd Street, lew York 17, N. Y.

JUST RELEASED—Make your recitals and musical parties a huge success. Send or free pamphlet. O. R. Olsen, Aurora, in.

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

hope that the reply I sent you by mail will means a lot to you. cnable you to understand the essentials of the Motion and its relation to bowing in general. A Stainer (?) Model audion and its relation to bowing in general. A Minister (7) Model
(2) There is no doubt that a shoulder pad
L. C., New York.—From your letter, I am
which presses on the back of a violin does inclined to think that your violin is not a
deversely affect the volume of violne. Your genuined Staher, but a German copy. For one
letter was written before the August issue of thing. I have never seen a printed Staher,
this magazine appeared. In the deviate the label; all those that are accepted as genuine

Could It Be Gennine?

Borelli, school of Guadagnini Excellent concert tone, 1-piece back, golden brown varnish, Bargain at \$485.00, Francis Drake

TWO OLD CONCERT VIOLINS . . . Su-perb craftsmanship, One beautifully inlaid. Two OLD CONCERT VIOLES.

perberaftsmanship, One beautifully inlaid.
Giorious tone, Unusual opportunity. Testimonials available. C. W. S., 5 Jangood
Place, Bristol, Penna.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Concerning a Shoulder Pad a bridge to the proper shape. That is all that W. H. B., New York,—I have not sufficient is required. It would be extremely difficult for space at my disposal in these columns to deal you to learn to play, left-handed, a violin adequately with the Wrist-and-Finger Motion, fitted in the usual way.

adequately with the Wrist-and-Finger Motion. fitted in the usual way.

However, this Motion is so important to good. Your accident must have been a pretty bad bowing that I plan to discuss your letter at blow to you, and I sincerely hope that you length on the "violinist's Forum" page of the do not find it to difficult to readjust your December Issue of Time Errow. Meanwhile, I technique, for it is evident that your violin boses that

question was discussed rather fully, and doubt-less you have already seen it. Stainer did not set his purfling particularly near the edge-but most of his imitators did. The Maker Prescott

It is not generally realized that there are as

Miss S. E. N., Connecticut.—Abraham Prescott many imitation Stainers around as there are worked in Concord. N. H. between 1830 and imitation Strads. Some of them are very good 1850 making, chiefly, violoncellos. He is not instruments indeed, and it may well be that ASSU making, chiefly, violoncellos. He is not instruments indeed, and it may went to be that listed in the reference book, but his work is yours is. You should send if for appraisal to known. It is, in general, quite ordinary work, a dealer such as Shropshire & Frey, 119 West One of his instruments would be worth today, 57th Street, or The Rudolph Wurltker Co., if in good condition, about seventy-five or a 120 West 42nd Street, both in New York City, burleds deliver. Either firm would, for a small fee, give you an appraisal, and would advise you regarding the best means of disposing of the instrument.

Mrs. L. S., New Jersey.—The inscription in-self your violin should prove to be step your violin shoul Innest popul of Stradivarius. He was born in to get tweive thousand dollars for it. Act even its and died in 1747. All his work was done in exceptional specimen would bring mything exciption in violins of other makers which he range in value between fiften hundred and repaired. Moreover, the same bleel is to be three thousand dollars, according to condition found in hundreds of old German copies of and history. Occasionally more has been paid Bergonzi. So there is no telling what your by an enthusiated collection—but not much

Bergond. So there is no telling what your by an enthusiastic collector—but not much violin may be It it is a genuine Bergond, more than the property of the pr varius" label: some of them were made by Could I Be Gennine?

Bit J. North Carolina—The label in your workers have are extended and the property of the

Strad is very small. There are thousing of chinces are that your violon belongs in the dividing with interesting-looking. Indeed there chass.

The strain of German copy. There are many of them on the market, for Kloz violins had a consider-Wants an Accompanist

J. L. S., New York—Living so near to New able popularity at one time, and a number York City, you should, I think, have little of lesser makers sought to cash in on this difficulty in finding a planist to accompany popularity by inserting facsimiles of his label you. Why not talk to the organist of your in their instruments. A genule Josef Klor church? He would probably know who the would be worth, at the present day, from planists are in your neighborhood. The easiest \$150.00 to \$300.00, according to its state of

piantss are in your reignormoot. The eastest appropriate to account a source of the way to find a plants! it to let it be known that you are looking for one. If this means does not bring results, you can write to the Concerning the Zanti Violin Secretary. The Institute of Musical Art, 120 J. H., Indiana.—Alessandro Zanti worked in Claremont Ave., New York City. She would Mantua, Italy, from about 1785 to about 1819. know if the School has an advanced student in your town.

He made some quite good violins, modeling most of them after Stradivarius or Joseph Guarnerius. A specimen of his best work, in a good state of preservation, would be worth J. G., North Carolina.—There have been a number of violinists who, having suffered other makers of better quality violins, also damage to their left hands, have learned to had his imitators, so I cannot assure you then.

everyone who reads this.

A specially built violin is not necessary. Any in 1804 and died in 1864. He was born in 1804 and died in 1864. He was chiefly a A specially dull violin is not necessary. Any in soos and died in 1894. He was chiefly a good repairer can change the relative positions guitar maker, though he made some violins of the bass-bar and the sound post, and cut which today are worth about \$250.00.

THE FALL SEASON

will have need for bows and violins. Good, moderate priced instruments are scarce, and moderate price instrument are searce, and desirable bows almost unprocurable. We are fortunate in having available a number of really good bows in the price range of the average student. Violins, too, are here in numbers, and all of genuine musical worth.

BOWS, well balanced, good quality, \$10 to \$30 VIOLINS, hand made, good makers, \$35 to \$150 Send us your order. We will give you our best selection. If it does not please you, your money will be cheerfully refunded. We think though, that you will find complete satisfaction as we are accustemed to dealing with any of America's most discriminating artists

For those seeking more expensive instru-ments, our stock will be found to hold many of the finest instruments available, including the ANTONIUS STRADIVARI, 1687, "The Kubelik"

ANTONIUS STRADIVARI, 1706, Hill Collection and others of lesser rank. We do not publish a catalog, but gladly supply full details and

KENNETH WARREN

Rare Violins HIII Products 28 East Jackson Appraisals Chicago, #4, III.

Exceptional RARE OLD VIOLINS

We have just purchased well-known private collection of rare solo violins, all in prime condition. This offers an opportunity for those who wish to invest in a beautiful old Italian, French or English master priced far below present market values. \$195 to \$1875. Write for new free catalogue.

FRANCIS DRAKE BALLARD Licensed & Bonded Dealer-Collector Rm. 40B. 320 E. 42nd St., New York 17, N.Y.

Devendability

Since 1874 Serbing a Clientele of Discriminating String Players SPECIALISTS IN VIOLINS, BOWS, REPAIRS, etc.

William Lewis and Son 207 South Wabash Avenue-Chicago 4, Ill. PUBLISHERS OF AMERICA'S ONLY JOURNAL DEVOTED TO THE VIOLIN AND ITS LOVERS VIOLINS AND VIOLINISTS" Edited by Ernest N. Doring Specimen Copy 25c—12 Issues for \$2.50

AUGUST GEMUNDER & SONS VIOLINS OLD & NEW

VIOLIN PLAYERS Basic Principals of Violin Playing

FINE HAND-MADE VIOLINS

fully as good as \$50,000 old "Strads" are now being offered in Frasers for \$300. Truly a work of at, with enchanting. Truly a work of at, with enchanting they will last for centuries.

The next best thing to owning a Fraser Violin is to have me repair, revoice and adjust your present faulty instrument at

Get Particulars NOW! CHELSEA FRASER, Violin Expert 2025 Stark St. Saginaw, Michigan

PRIVATE TEACHERS (Western) H. FREDERICK DAVIS

Teacher of Many Successful Singers Branches of Singing Taught, Beginners Acceptedio: 606 Templetan Bldg.....Salt Lake City, Uto Phane 3-0316 (ar 4-5746) for appaintment Write for Free Circular

HAROLD HURLBUT Paris-New York-Hallywood Parit—New Yark—Hallywaad
Developer af Singer
Nodine Canner (Metropalitan Op.-N.8.C.), Henry
Cordy (Tenor Chicago Opera Co.) and many other
totors of Radio, Opera, Stage and Screen.
1930 Beachwaad Drive Hallywaad 28, Calif. 2150 Beachwaad Drive

LUCIA O'BRIEN LIVERETTE

VOICE Graduate of Samoiloff's Teacher's Cours Reasonable terms. Phone NO 2-1030 EX 1141

616 N. Normandie Ave. Los Angeles, Calif. EDNA GUNNAR PETERSON

Concert Pignist-Artist Teacher 229 Sa. Harvard Bivd. Los Angeles, Calif

LAZAR S. SAMOILOFF

Voice teacher of fornous singers Fram rudiments to prafessional engagements Beginners accepted. Special teachers' courses Dr. Samalloff will teach all summer at his Studios. Write for catalogue—Special rates for the duration.

610 Sa. Van Ness Ave., Las Angeles, Cal.

ELIZABETH SIMPSON

Author of "Basic Pianaforte Technique" Teacher of Teachers, Coach of Young Artists Pupils Prepared for Cancert Wark, Class Courses in Technique, Pianistic Interpretation, Norma Methods far Piano Teachers, 609 Suffer St., San Francisco; 2833 Webster St., Berkeley, Cal

PRIVATE TEACHERS (Mid-West)

DR. FRANCIS L. YORK ance Piana Interpretation and the Theory work ired for the degrees of Mus. 8ach., and Mus. DETROIT CONSERVATORY OF MUSIC

EVANGELINE LEHMAN, Mus. Doc. Compaser, Singer, and Teacher, with a record of many musical friumals here and abraed, will accept pupils in voice culture and interpretation; Appoint-

PRIVATE TEACHERS (New York City)

ALCARO MUSIC STUDIOS Private Lessons—Home ar Studia Instruction in all branches of music, con-certs given, Beginners, advanced accepted, opecial caurses far children, high school and adults. Write for Appointment

Studio: 2497 Tiebaut Ave. Tel. Fardham 7-7873

PRIVATE TEACHERS (New York City)

HELEN ANDERSON

Concert Pianist Interesting course—piano, harmany Many Successful Pupils 166 W. 72nd St., N. Y. C.

MARIA CARRERAS Renamed Pianist

"INTERPRETATIVE AUTHORITY"

"N.Y. Herald-Tribune
Teacher of successful cancertising pianists. Accepts talented students.

169 E. 78th St., New York City Tel. Bu 8-031

MRS, HENRY HADLEY (Inex Barbour Soprano

Authority on the Art of Singing, Oratorio, Conce Recital and general repertairs. Will accept a limit number of talented students. THE HENRY HADLEY STUDIO
S W. 67th Street New York City
By Appointment Only, Sus. 7-0100

MARGARET HENKE Voice Physiologist
Teacher of the "Bel-Canto Art of Singing"
Beginners and advanced students
Overstrained, defective, vaices adjusted 10 Riverside Drive-New York-Edgecambe 4-2388

EDITH SYRENE LISTER AUTHENTIC VOICE PRODUCTION 405 Carnegie Hall, New York City Callaboratar and Associate Teacher with the late N Warren Shaw and Endarsed by Dr. Floyd S. Mucke Wednesday: Traup Music Studia, Lancaster, Pa. Thursday: 309 Presser Bldg., Philadelphia, Pa.

(FRANK) (ERNESTO)
LA FORGE-BERUMEN STUDIOS

Voice—Piano mong those who have studied with Mr. La Farge an larian Anderson, Lowrence Tibbett, Richard Craok i Mme. Matzenover. 1100 Park Ave., Carner 89th St., New York Tel. Atwater 9-7470

RICHARD McCLANAHAN Representative TOBIAS MATTHAY
Private lessons, class lessons in Fundame
Lecture-demonstrations for teachers 801 Steinway 81dg., New York City

JAMES MORRISON TEACHER OF VOICE Perfect vocal technic and Artistic Interpretation, STUDIO: III WEST 82nd ST.

EDWARD E. TREUMANN Cancert Pianist-Artist-Teacher mended by Emil Van Sauer, Moritz Mosz

NEW YORK CITY

Studia, Carnegie Hall, Suite 837, 57th St. at 7th Ave Tel. Calumbus 5-4357 New Yark City Summer Moster Closs—June to Sept.—Apply now CRYSTAL WATERS

Teacher of Voice Rodio, Screen, Concert Opero, Pedogogy New York City 40S E. 54th St.



New Yark City

Creating a Durable Musical Memory

(Continued from Page 575)

for which the notes stand only as symbols, is naturally an important and great help in memorizing any piece. If we know what we expect to hear on the piano or violin merely by looking at the music, it will be definitely easier to remember. On the other hand, the mental picture of a certain piece, the accompaniment, the figuration in the bass, or the "line" of the melody, also can help us a great deal in memorizing and in keeping that picture steadily in our minds.

Self-confidence plays a great part in any process of memorizing. We should not be frightened if we forget a certain measure in a piece. One unsuccessful tryout, especially before the public, can ruin Put each section through this process the "fate" of a piece for a long time. Therefore, do not hurry at the beginning. Take it easy. Wait until you really know a piece, or at least a sizable portion of it, before ever attempting to play it from memory

Repetition and More Repetition

"Repetition is the mother of learning." In no other part of the long process of learning a piece is this old truth more convincing than in learning how to memorize something. Without a sufficient number of repetitions, nobody can learn anything by memory. Later we need less and less repetition, but in order to achieve this "easy" learning we have to go the hard way and perhaps overdo it in the beginning, just to make sure that we can do it later.

Repetition, however, often diminishes interest. After Henry IV had tasted partridge a few times in succession, he exclaimed: "Toujours perdix!" ("Always partridge!") A repetition of a great delicacy had satisfied him. Remember that repetition without interest is valueless. Once a piece, any piece, is well memorized, it should serve as a permanent possession. It should be the one piece of which we think when we want to learn the next one. It should be our pièce de résistance, as far as memorizing is concerned, and all the succeeding pieces should be easier to memorize.

There is a great deal of difference between studying a work of the old masters, such as a sonata by Scarlatti, and any modern piece, such as one of the charming short compositions from the "Microcosmos" of Bartók, for instance, which, although written just a few years ago, already has become a classic of piano literature. In learning a Scarlatti sonata we are aided by many factors, such as familiar patterns of melody and cient). harmony, the comparative lack of counterpoint, as well as the rectangular, easily understandable and playable rhythms, All this we cannot find in Bartók. Here drum) and D (Small drum). is an entirely new world where we have to find our way first, before we can understand the meaning of it. I suggest that in the beginning, the pupil concentrate more on works of the older masters, and approach modern composers not use any kind of grease, vaseline, or gradually

The truth is that memorizing can be taught and can be mastered, if only we they should be replaced. take our time and don't become discouraged in the beginning by faults and mistakes which most of us, if not all, in- of the percussion instruments.

dulge in before we get results. Precisely as we do not charge our minds with words and sentences we are going to use when we meet someone on the street but immediately start a fluent conversation about the weather or daily happenings, so memorizing will become easy and natural when once we master the "trick" of it, which in one sentence is: slow learning, many repetitions, and clever use of the combination of all three types of memory. If we think of these consciously, we won't fail. As a practical example, take the Beethoven Bagatelle in G minor, Op. 119, No. 1. First concentrate upon the initial four meas-



1. Away from the piano keyboard, photograph the notes with your mental camera.

2. Close your eyes and recall the notes to memory

3. With your eyes still closed, hear the notes as played on a piano, on an organ, on a xylophone, by a string quartet, by a band, and by an or-

4. At the keyboard, play the passage with strict attention to every detail-fingering, phrasing, pedaling, expression marks-everything

5. Play the passage flawlessly from memory eight times in succession. If you make a mistake after you have played it three, five, or seven times, play it all over again, flawlessly, until you have played it at least eight times perfectly. De Pachmann often played a piece a hundred or more times in succession without a single mistake

6. Finally, master the next few measures. Then take eight measures and continue to memorize them in the same manner, until the whole composition can be played at least eight times in succession without any error

After all, the way to memorize is to memorize.

Percussion Instruments Need Care!

(Continued from Page 571)

with paper or a cloth to delay drying; (6) allow to dry thoroughly. (Usually twenty-four to forty-eight hours is suffi-

When the tympani are not in use, do not release all tension from the heads. They should remain tuned to A (Large

If the heads become dry and make a cracking noise during tuning, use a dry lubricant, such as flaked graphite or talcum powder, rubbing it into the edge of the head and top of the kettle. Do oil on tympani heads.

When the heads become dry and old

· Our next discussion will be concerned with modern procedures for the teaching

THE ETUDE

PIANO TEACHERS!

SPEED DRILLS (FLASH)

for Teaching Beginners Sight Reading

Complete Set of 32 Cards, Keyboard Finder and Book of Instructions - Only 50¢

SIGHT-PLAYING easily and quickly learned by tiny tots, or beginners of any age, with these Speed Drill Cards. Makes teaching easier and quicker for class or individual

EASY TO USE—Speed Drills consist of 32 cards with complete and easy-to-follow instructions for their use. On each card is a picture of the note on the staff which corresponds with the key on the piano keyboard. Thus, the student learns through his eyes, rather than the written or spoken word, the location and position of each note.

AN ADVANCED STEP-Speed Drills are an advanced step in aiding the student to quickly identify the note on the staff with the key on the piano. These handy cards stress visual accuracy, recognition of the keyboard positions, producing rapid visual, mental and muscular

THE LARGE NOTES make vivid mental pictures. This Prills. They should be used at the first lesson, and the pupil should have a set for daily home practice. SIGHT-PLAYING is becoming more and more of a re-

quirement of pianists, and students at the very start, should be trained to attain it. Speed Drills will lay the foundation for proficient sight playing.

GET YOURS TODAY - Speed Drills may be obtained from your local music dealer, or send direct to us, the publishers. Complete set of 32 cards with instructions, only 50c.

"I Always Have a Picture played the Liszt transcription of Schubert's Hark! Hark! the Lark. And she

tempo or rhythm which again is a fac- had heard about the lark in England.

tor necessary to be handled as much by Somebody had told her that it rises and

We have spoken thus far of the com- and keeps on singing even after it has

as he writes, of the listener and the "Exactly," he said, "and singing from

JENKINS MUSIC COMPANY, Kansas City 6, Mo. For stressing rapid visual mental and musurilar coordination

poser and the mental pictures he visions disappeared from sight.

ing of a young lady who had come for an much as that."

In My Mind'

(Continued from Page 568)

necessary factor; and (2) to suggest a

the imagination as by the hands,

Pranks." . . . Again no comment.





Drill No. 1



Drill No. 2



Drill No. 3 For stressing rapidity playing the keys



the same heavy stepping tempo with

pianist began, "seen or heard a lark?"

sings as it lifts itself into the atmosphere

Beware of Discordant Voices

a few ounces of melody-making bird

I have often wondered if Miss B hav-

ing listened to his playing, ever again

life, singing high in the sky."

certainly differently.

dedicated.

images."

(Continued from Page 556)

than those he produces from his instrument should be permitted. Obviously, to learn music, one must first hear music. Therefore, members of the family should stay out of the music room unless they are content to remain silent both as to speech and as to action. A family so considerate of its student member will in a much shorter period of time be enabled to boast of a good musician in its midst.

On the contrary, families permitting any interruption of their student member by auditory or visual distractions, will find his interest in music flagging, to say nothing of an almost certain increase in irascibility. People who would not dare thus to disturb a concert artist with years of proficiency to his record. ought to be infinitely more circumspect about bursting in on the novice. While little Harold is laboring over Gurlitt or did it with exactly the same aplomb and Engelmann, it is little short of criminal to permit May or Mary to frolic in and which she came into the room some mo- out of the room, or for Mother herself ments before. . . . This time, plenty of to shout in, "Mary! Come here this minute! . . . T told you to get those cur-"Have you ever, by any chance," the tains!" If a De Pachmann could not en-

"No." she replied, she had not. But she reasonably expect frail little Harold to stand up against them! Auditory, like visual, art requires isolation for both its development and its appreciation: The painter at his easel could scarcely create a masterpiece if between the strokes of his brush somemoving pictures that music arouses in so high in the heavens, its song is not one were to flip a dab of mud. Nor, were him. Let us now see what the influence so much a matter of sounds as it is his masterpiece completed, could it be of a programmatic title is or may be, the shadow of sounds. And then-there appreciated if viewed projecting out of upon the performing artist—a planist, for is the lark itself," he said. "You should an ashpile. No, properly to appreciate it, see one. If you hold it in your hand, it must be framed, so as effectually to As a guest at the house of a planist of it has so little weight that you scarcely block out all other distracting visual world-wide reputation I heard the play- feel it. A few ounces, perhaps not so stimuli. So, too, in auditory art. All auditory distractions must be blocked out "Now." he said. "here is a problem for both in the development and in the ap-She entered with decided aplomb— a pianist who proposes to reproduce the preciation of the art. Failure thus to "emphatically," one would say, moving lark's song which is uttered in the most achieve auditory isolation can result only at a quick tempo, stepping heavily. When ethereal tones (and which singer, re- in what has been referred to as "envi-

dure such auditory assaults, how can we

all was ready, she was requested to play member, weighs a few ounces more or ronmental cacophony." anything she had "memorized." She less) and to present it on an instrument Precious, then, are the rewards of soliplayed the C-sharp major Prelude and that weighs three-quarters of a ton!" tude to the performer in his practicing Figure from the First Volume of the One must not think of the plane as hours, to say nothing of the composer "Well-Tempered Clavichord." . . . No an instrument to be turned into a lark in his creative moments. In one year of and to fly high as a singer, but as an solitude, coupled, of course, with judi-Asked to play something of Schumann knstrument over which the shadow of a clous playing before selected audiences or Chopin, she played "Vienna Carnaval singing lark passes. Taking his place at at intervals, one can achieve far more the keyboard, the planist said: "Let development, musically speaking, than in the cacophonous instrument, and lastly Then she requested to play some try to make this instrument of many years of forced learning against distract and most vicious of all, the cacophonous thing of Liszt-if she "had it." She hundreds of pounds echo the sound of tions of sight and sound.



THE "MAGIC" FINGER DEVELOPER "A New Invention for Pianists"

GULBRANSEN CO. 816 N. Kedzie Ave

booklets of exquis-

Ite Period and

Conventional De-sign Consoles, and Super-Scale Grand

The second this exercisor a few mines of this exercisor a few mines of the secondary and the secondary and the secondary plants. It has been stated by many that it will revolutionize plantsforts technic. It develops the nuscles of the fingers, hands, as quickly that users are actionished. The appliance consists of an intenious arrangement of rines and fine silk covered classics, which of rines and fine silk covered classics, which reates resistance on the "downward" and esistance on the "upward" movement of the ngers. The effect of this is noticed immedi-tely, greater speed and brilliancy being at-

tained.

Think of it. Even as you play the first day, you can sense a peculiar change taking place in your playing, the fingers becoming stronger and stronger every moment. A NEW WAY—THE MAGIC WAY, to practise, means strong, healthy, happy fingers, and mind. Saves time too. Send for valuable literature today.

Price \$10,00 Manufactured and sold by CHAS, T. MARSH, Ltd. 805 East 64th Avenue VANCOUVER, B. C., CANADA

Make THE ETUDE Your Marketing Place Etude Advertisers Open the Doors to Real Opportunities

"Solitude is the school of genius" . so observed Gibbon, the great historian. In summary, the teacher and student must guard against four cacophonies: the cacophonous composer, the cacophony produced by the performer himself, environment

example

audition.

comment



The Cleveland Institute of Quair

Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma WARD LEWIS. Dean of the Faculty BERYL RUBINSTEIN, Mus. D., Director 3411 Euclid Ave., Cleveland, O. Charter Member of the National Association of Schools of Musi

WESLEYAN CONSERVATORY OF MUSIC—A DIVISION OF WESLEYAN COLLEGE

Institutional member of National Association of Schools of Music

Degrees: B. M. and A. B. with major in music

For Catalogue and Information address: WESLEYAN CONSERVATORY THE DEAN

MACON, GA. BALDWIN-WALLACE

CONSERVATORY OF MUSIC



BEREA, OHIO (suburb of Claveland) with a first class Liberal Arts Col.

ALBERT RIEMENSCHNEIDER, Dean, Berea, Ohio MILLIKIN CONSERVATORY OF MUSIC

SCHOOLS-COLLEGES

CONVERSE COLLEGE SCHOOL

KNOX COLLEGE

606

Department of Music Galesburg, Illinois Thomas W. Williams, Chair Catalogue sent mon recome

SHENANDOAH CONSERVATORY OF MUSIC Wall E. Miller, Free

Courses leading to the B. Mus., and B. Mus. Ed. degrees. Rater rensonable. In the heart of the Shenandcal reasonable. In the heart Valley, Dayton, Virginia.

DECATUR, ILLINOIS

Offers thoro training in music. Courses leading to Bachelor of Music Degree. Diploma and Certifi-cate in piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods Bulletin sent free upon request

W. ST. CLARE, MINTURN, Director

OBERLIN A professional music school in an attractive college town Degrees: Mus.B., School Mus.B., A.B., with music major, of olog, Frank H. Shaw, Dir., Box 5104, Oberlin, Ohlo.

Answering Etude Advertisements always pays and delights the reader.

CHICAGO MUSICAL COLLEGE

CONFERS DEGREES OF B.MUS., B.MUS.ED., M.MUS., M.MUS.ED. ALL BRANCHES OF MUSIC, SPECIAL INSTRUCTION FOR CHILDREN AND NON-PROFESSIONALS Address Registrar, 60 E. Van Buren St., Chicaga 5, Illinois

Fifty Years of Settlement Music

(Continued from Page 560)

But we do believe that where an innate costume (from home, not hired!) exelove of music exists, the chance to de- cutes a dance; a work-worn old grandwith the thing that he finds interesting. an exclusion of them. New tolerance is existence, not one of its students has world background is safely spanned. ever been brought before a magistrate. Mr. Chaffee makes it clear that pro-In a densely crowded area, that is a fessionalism is not the goal of the School record! I should not go so far as to say -and yet distinguished professional cathat music as such has kept our young reers have gotten their start there. Marie people straight; rather, it's the disci- Roemaet Rosanoff studied at the Music plined turning of their energies into School Settlement before winning the

A Broad Program

"No more than two per cent of our Conservatoire, students are the native-born children of native-born parents. The largest propor- came to the School as a distinctly undertion represents foreign strains - strains privileged child of thirteen, consumed that seem to be naturally endowed with by a love of music but completely una love for melody and rhythm. And when aware both of her gifts and of her field you harness such natural endowment to of expression. After eight months of disciplined study, you give the young- study under Rebecca Davidson. Miss Lev sters something to think about that takes played for Ernest Schelling, who asked them off the streets. Not all of our stu- her if she would not like to become a dents are 'youngsters,' though, They come pianist, Miss Lev confides that she "liked to us from six to sixty. Kindergarten tots the looks" of Mr. Schelling so well that run in after school-and grandfathers she said "Yes," without realizing where come in at night, after a day's work in her answer would lead! It led to the factories and stores. And all of them, winning of the New York Philharmonic I'm happy to say, feel that they get Scholarship with study under Gaston

Out of the strictly musical curriculum that great English teacher-ultimately, has grown a broad program of settle- it led to one of the most distinguished ment work. Under the direction of Miss careers among American pianist Suella Kroell, the School's Social Welfare Department investigates the environmental conditions of each student, providing advice, medical assistance, per- pation in the School's broadcasts, sent conal help, and summer vacations for out over New York's Municipal Station, those who need them. Elaborate case and directed by Miss Cara Stanford histories are maintained-and through Kibbe, who is also in charge of the them much of the School's finest service School's music library, where over ten comes to light.

How It Works

Sammy B, comes to his lessons pale and the orchestras. But the "showy" asand listless. His teacher reports the fact pects of music-making are not stressed. to Miss Kroell, and immediately an investigation is made. Sammy is sent to a further a love of music as a force that doctor; a diet is prescribed; if Sammy's is part of rich living, Mr. Chaffee is justly parents cannot afford the diet, the Social proud of his young celebrities. He is Welfare Department lends a hand. In equally proud of the three little beginnersix months' time. Sammy's card reports students who gave a "concert" in their

a complete cure. schoolmates avoid his corner hang-out for the Scholarship Fund! for fear cf hold-up raids. The School

and their mothers. the welfare department arrange teas, pleasure to others by means of this parties, get-togethers. The gleaming music at which he works. Mr. Chaffee

act of coming in contact with music. samovar is lighted; a girl in Russian velop that love by active participation mother is urged to sing a song of the does wonderful things! The point is, Don that she has known from her childhowever, that musical feeling must come hood — and suddenly, the new crop of first. After that, the 'art' of music study little Americans realizes that America is to give the child the chance to live means a blending of foreign strains, not We are immensely proud of the fact born-and the dangerous bridge between that, in the fifty years of the School's the native-born youngster and his old-

scholarship that took her to work under Pablo Casals: Samuel Dushkin began at the School and continued at the Paris

The distinguished pianist Ray Lev something that makes life richer than Déthier, and of the Tobias Matthay the humdrum existence of the streets." Scholarship, with advanced work under

Varied Activities

Home-talent is recognized by particithousand works of standard classic repertory are loaned, free, to students and members of the ensemble groups

The goal of the School is to foster and two-room home one Saturday afternoon, Harry M. is a terror to the block; he's brought in a crowd of ten-year-olds to ganging up with bad company, and his hear them-and raised twenty-five cents

That explains the spirit of the School, sends for Harry and has a chat with which, in the last analysis, is even more him. It develops that Harry likes the important than the lessons, the outings, drum; arrangements are made for him and the parties. This is blended from to "do something about it." A year later, enthusiasm, service, consecrated seriousthe hang-out knows Harry no more, his ness of purpose, and the firmest posgang is dispersed, a drummer has been sible conviction that music must be discovered, and the juvenile court has earned before it can be enjoyed. Every been spared another potential delinquent. note sounded in the School is animated In summer, camp vacations and daily by this spirit, The littlest beginner is boat trips are made possible for students made to feel that he is doing proud service; that he is fitting himself for Together, the music departments and something splendid; that he can give



"GIT ON BOARD"

SIXTY-EIGHT SONGS IN SIX CHAPTERS COMPLETE IN ONE VOLUME CONTAINING

- 1. SONGS OF CONVICTION
- 4. WORK SONGS
- 5. SONGS OF NEGRO ORIGIN
- 6. ROUNDS

An Incomparable Collection of Stirring Folk Songs As Sung By Free Men the World Over Price S1.00 Net

For Mixed Chorus or Solos (Can Also Be Used for Duets or Trios) Available at your favorite music shop or direct from

Except Canada

R.C.A. BLDG.

individual

It would be difficult to find a medium

But in India all nautch dancing is

based on the same principle handed down

through the centuries-an ancient, styl-

plays two drums called the Tahla-nair

one for the left. Since the nautch-drums

RADIO CITY

NEW YORK 20, N. Y.

EDWARD B. MARKS MUSIC CORPORATION

in a further statement said: "Certainly Young, M. O. (Mrs. John) (1904) the best way other communities can start the enormously important work of settlement music is to be as serious and as earnest as possible in the teaching of music, Everything that is to follow, must grow out of that. The standards must be of the highest-there can be no compromise with playing 'fancy pieces' that the students might like, with 'show,' with deficient background material, or with anything that does not serve the cause of music as honestly as it is served by the most distinguished of artists.

"The students are soon caught and held by uncompromising sincerity. And once you have them, there is no limit to which the work cannot aspire. The confidence that is built up by honesty in music carries over into the other programs; the students are not afraid to open their hearts and their problems; to take us into their homes: to heed with confidence such counsels as we are able Doughboys Hear in India to give. All that grows out of a completely honest musical approach!"

It is this attitude that built Emilie Wagner's dream into the school that has served as the pattern for America's music settlement work. It is to this attitude that America pays tribute on the fiftieth anniversary of the Music School Settle-

The Etude Honor Roll

(Continued from Page 572)

Starr, Mr. Charles (1894) Stauss, John (1893) Stevens, Mrs. J. P. (1907) Stewart, Mrs. Zaidee T. (1894) Sutor, Miss Adele (1894) Sister M. Angelina (1900) Sister Mary of Jesus (1920) Sister M. Henry (1914)

Ulrich, Jacob M. (1907)

Walker, Gertrude Greenhalgh (Mrs. Chester H.) (1897) Wall, Mrs. Mable V. W. (1890) Wall, Mrs. Mable V. W. (1890)
Walters, Mrs. T. J. (1993)
Weldtinger, Mrs. Florence Bradley (1910)
Well, Harry A. (1914)
Welch, Mrs. Sylvia Storrs (1912)
Wells, Mrs. N. D. (1914)
West, Jane Dutcher (Mrs. Norman L.) (1893)
Whittiae Publ. P. (1803) Whittier, Ruth E. (1918) Wood, Mrs. Geo. E. (1902)

3. BALLADS

Famous musical leaders in all branches of the art in all parts of our country (foreign countries as well), and recent American composers of high ability in varying fields, from George M. Cohan and George Gershwin to Howard Hanson and Quincy Porter, all, according to their own words, have found, in their youth, priceless inspiration in The ETUDE. It is quite common to hear active musicians of the highest standing in present-day musical life say, "I was brought up on THE ETUDE."

2. EARLY DAYS OF AMERICA

Music American

(Continued from Page 557)

and rightly so. It is indeed the basis and traditional. For a small nautch there is background of all music, the most imusually a flutist and a drummer who portant instrument of ancient significance, symbolism, and tradition, ina drum for the right hand and a smaller separable from the legends of the pre-Vedic days of gods and half-godsare "concert drums" they are tuned, and written of in innumerable allegories in are distant cousins of the tympani of our the great epic poetry of the sacred books.

orchestras. The fourths and fifths in uni-There are some two hundred and fifty son create the effect of harmony-and varieties of drums in India—from the the nearest approach to harmony that small doroo, or hour-glass drum, to the one hears in India. The drum-rhythms, great ceremonial drums used in Durbars however, are so varied and interesting -an infinite variety in size, shape and that one does not feel the need of furdecoration. ther instrumentation. The piercing melo-

Our men, seeking amusement in leisure dies of the flute, the staccato beat of the hours will be fascinated by the drum drums rising and falling, and surging to players for a "nautch dance." One may a crescendo in the last lap of a nautch be fortunate enough to be invited to the need nothing more to augment the fashome of some wealthy Hindu and treated cination of one of the oldest dances in to a "nautch"; in which case he will see the world. a better type dance as well as higher Let us hope that all of our Service-folk class nautch girl; for the brazen, free- in India may have the opportunity to lance nautch girl who roams the streets hear and see a first-rate nautch, Also. with a drum-player looking for an audi- that our newly arrived Americans will ence is the lower type of a class of danc- have the unique pleasure of seeing ers famous for centuries in India. The and hearing the snake-charmers-that girls, when very young, are pretty and strange caste of Asiatic gypsy that wanbeautifully costumed in gay hues with a ders from place to place carrying baskets profusion of jewelry. Their "sloe eyes" of serpents, ever ready to stage a show are darkened with kohl; their henna- for a small price. The snake-charmer is tinted hands and feet are attractive and a vagabond, clad in saffron rags, impualluring, as intended by the Deva Dasis dently wise in secret love; an opportunist (bride of the gods) who is trained from and a rascal, perhaps-but a fascinating childhood in the intricacies of the an- rascal. He is the master of a unique incient traditional dances of India. strument called the poonji or gourd-

Gas Light Pianos!

Have you an old piano, reminiscent of happier days? If so you will doubtless trade it toward a beautiful modern one when peace

Meanwhile, don't neglect it because of its age. Keep it in repair and it will serve you faithfully for the present—and be worth more later. Professional tuning improves any piano; lack of it rulns the best.

The AMERICAN SOCIETY of PIANO TUNER-TECHNICIANS, Inc. Address correspondence to 6747 N. Sioux Avenue. Chicago, III.

of comparison between the Indian nautch PIANISTS, LOOK! girl and her dance, and any dancers we Our Break Bulletins bring you fascinating ar ments for building extra choruses of popular with novel breaks, bass figures, riding the me.od have in America-for here we have ballet tap-dancing, interpretative dancing, and many other varieties, all different and

PIANO TEACHERS! Many of your students want to play Swing as well Chasical. You can attimiste their interest and in-complete the state of ized, and unchanging art-form that is

CHRISTENSEN SCHOOLS OF POPULAR MUSIC 752 KIMBALL HALL BLDG. CHICAGO 4, ILL.

LEARN "SWING" MUSIC

MODERN DANCE ARRANGING

ELMER B. FUCHS St. Brooklyn 26, N. Y

WM. S. HAYNES COMPANY FLUTES OF DISTINCTION

STERLING SILVER—GOLD—PLATINUM Catalog on request

108 Massachusetts Avenue, Boston, Mass

flute, the like of which no one in the service ever heard in America, but once hearing, will never forget. The snakecharmer melodies are unwritten but traditional and are handed down from generation to generation by the caste of snake-charmers-marvelous, weird melodies that charm the listener as well as the cobra!

The tonal quality of the poond is piercing and nasal, similar to an oboe, The instrument, made by the snake-charmers from a gourd, has a drone attached

(Continued on Page 612)

"FORWARD MARCH WITH MUSIC"

THE ETUDE

OCTOBER, 1944

Junior Stude

FLIZABETH A. GEST

when you were little and played

Mozarr: Yes, that's true We'll play

a duet for you that we played on

ALICE: That was lovely. Thank you

you were a pupil of Haydn, Sir.

those trips, (Mozart and his sister

play a duet composed by Mozart)

so much. Really I am so thrilled I

can hardly speak, I think I read

once (turning to Beethoven) that

Haydn in Vienna. And I took les-

sons from you, too, Wolfgang: do

you were a very excellent punil

(Beethoven nods gravely and seats

himself at piano and plays one of

for kings and queens?

VOII remember?

for me, please?

Ludwig.

A Surprise for Alice

(Playlet)

by Paul Jouquet

CHARACTERS: Alice (a music student); Mozart; Maria Anna Mozart (his sister, also called Nannerl); Bach; Beethoven; Mendelssohn; Fanny Mendelssohn (his sister)

SCENE: Interior with piano, a large screen, chairs. (All but Alice enter and seat themselnes)

Mozart: Alice will be here any mo- Maybe I am asking too much? ment now to begin her practicing. Mozart: Not at all, We'll be glad to. BEETHOVEN: Yes, you can depend on ALICE: Is it true that you and your that. Alice never misses her prac- sister traveled all over Europe

NANNERL: That is why she plays so well

MENDELSSOHN: I'm glad we decided to give her this surprise, because she really deserves it.

FANNY (to Mendelssohn): I always remember how well she played your Spinning Song at the last recital.

BACH: And I love to hear her play my polyphonic music. So many Beethoven: Yes, I studied with Papa pupils play it carelessly and it is so painful for me to hear it! Mozart: Alice is coming now. Let us

all stand behind this screen. Mozart: Of course I remember, and (Alice enters and goes to piano. Mozart comes forward.)

Mozart: How do you do, Alice. I am Alice (To Beethoven): Will you play Wolfgang Amadeus Mozart and I have come with some of your old friends to visit you. ALICE: Oh, Oh! How thrilling! Do

you really mean it? (The others come from behind the screen and Mozart presents them to Alice.) Mozarr: This is my sister, Nannerl

(Alice returns her curtsy.) This is Felix Mendelssohn, and this is his sister, Fanny. This is Ludwig von Beethoven, (Alice returns their bows individually.) And this is the great Johann Sebastian Bach. (Bach bows with much dignity.)

ALICE: This is simply wonderful, Just imagine! All my favorite composers! How did it happen? MENDELSSOHN: You practice so faith-

fully and thoughtfully every day that we thought you deserved a reward, so we decided to come and visit you. Now that we are here. what would you like us to do? ALICE: Play the piano, of course.

his own compositions, after which ALL: Yes, Alice, please play for us! there is a moment's silence.) ALICE: I could listen to music like

that forever. FANNY: Indeed we all could, And ful if the great Bach would play for us. My brother actually worships his music, don't you, Felix? MENDELSSOHN: All true musicians

feel thus about the music of Bach. BACH: Thank you, thank you. But I am not deserving of such high praise. I merely compose as best I can and I'm sure it could be better. (Goes to piano and plays one of his own polyphonic compositions.) BEETHOVEN: There is so much we can all learn from your music, Herr

Johann ALICE: I shall try so hard to make (Exit all but Alice, who turns slowly your compositions sound more and more like your playing of them. MENDELSSOHN: You play them very well yourself, considering your age.

ALICE: Oh thank you sir I like your "Songs Without Words" so much and I often wondered how you thought of such lovely titles for them.

MENDELSSOHN: As a matter of fact. many of those titles were suggested of course, who he was?

ALICE: Yes, sir, certainly, because I have studied many of his pieces. My teacher says he was called the "children's Chopin."

NANNERL: Fanny, you are like mewe each had a very famous brother. You must be able to play your brother's music exceptionally well, so we hope you will play one of the "Songs Without Words" for us. FANNY: I will be glad to. (Plays one.) ALICE: (to Mendelssohn): I am sure no other composer ever wrote such fairy-like music as you have. Some of your compositions sound just like elves and pixies. Please play b-What city was the center of one of them.

MENDELSSOHN: I'm glad you like them. c-Massenet, while a student at the (Plays one of his gayer compositions)

BACH: And now, little girl we have all played for you; we would like to ask you to play for us.



"FORWARD MARCH WITH MUSIC"

ALICE: I have never played before such a distinguished audience. I am very much honored but I do

not play very well yet, you know. now I think it would be wonder- Mozart: (bowing); Miss Alice, allow me to escort you to the piano (Alice plays a brilliant piece, not by any of the composers present.

bringing the recital to a close ALL: Yes, you play very well. Thank you. But we must be leaving nowotherwise you will lose your prac-

ALICE: I do hate to see you go. Please come again. ALL: Yes we will.

MENDELSSOHN: In the meantime, keep up your practice and you will be a good player.

towards piano.)

ALICE: From now on I'm going to practice twice as much and twice as well. Then when they come again, maybe they can be proud of the way I play their music (Curtain.)

to me by Stephen Heller. You know. Junior Club Autling No 36 French Opera Composers

a-Three outstanding French composers of opera born in the nineteenth century are Gounod, Bize



and Massenet, Name a well-known opera by each.

French opera?

Paris Conservatoire, received 1... famous "Prix de Rome." What advantage does this prize bring to the winner? d-What is meant by intonation?

e-Into what classifications is the human voice divided?

f-Suspension is the term used in harmony when a tone in a chordprogression is delayed, and it does not take its place in the new chord until after the other tones have done so. Play the suspension pattern herewith in at least four major and four minor keys.

Program

There are many arias from the above composers' operas arranged for piano solo. Also listen to good recordings of them sung by wellknown opera singers, as this will give a better idea of the music than the piano arrangements can possibly do. (N.B. The next Outline will appear in the December issue).

THE ETUDE

Junior Etude Contest

THE JUNIOR ETUDE will award three at- paper, and put your address on upper tractive prizes each month for the neatest right corner of your paper and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of oge: Class B, twelve to fifteen; Class C. under twelve years.

his page in a future issue of THE ETUDE. Chestnut St., Philadelphia (1), Pa., by The thirty next best contributors will receive honorable mention.

you enter on upper left corner of your this month's essay, "Playing duets." Red Cross Afghans

for the Junior Etude Red Cross af-

haps it was too hot to get them

ready, but now that cooler weather

is here, remember our military hos-

nitals need the afghans more than

ever. Make your knitted squares

four and one-half inches; make your

woolen-goods squares six inches.

Squares have recently been received

from Gladys M. Stein, Angela Mor-

rison, Hilda Schuler, Elsa Sone-

Music Is Fun

(Prize Winner in Class A)

The performer has the fun and satisfaction

of giving enjoyment to the audience, nius

the fun of creating musical tones which fit together to produce music. The listener can

relax and have the fun of musical moods gripping his emotions. Young and old enjoy

the martial strains of a marching bend as well as the flowing music of the symphony. Music, of any mood, of any origin, gives fun to the perfurmer and to the listener and must give fun to the war-stricken peoples.

Carl Curry (Age 15), Pennsylvania.

Prize Winner in Class B for Essay

Patricia Dworski (Age 12), New York.

Prize Winner in Class C for Essay

Essay:

Puzzle:

Class A, Betty Morrison (Age 16),

Indiana

Class B, Elaine Folk (Age 14),

Illinois

Class C, Barbara Fenn (Age 10),

New Hampshire

OCTOBER, 1944

Gloria Mortimore (Age 11), Idaho.

bright.

Write on one side of paper only. Do

not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be re-Names of prize winners will appear on ceived at the Junior Etude Office, 1712 the 22nd of October, Results of contest Put your name, age, and class in which will appear in January. Subject for

Letter Box

Not many squares were received (Send answers to letters care of Junior chans during the hot weather. Per-



DEAR JUNIOR ETUDE:

1 enjoy the Junior Erups very much and have been a winner in the Junior Erups Con "It's off to work we go." Yes, going to play a two-hour concert is going to work, but it is fun, because it is music. I have played two-hour concerts almost every Sunday for two summers. I work eight hours test Music is very important to me and I have had six years of piano study and three years of voice. So you see 1 am studying hard for my musical education and 1 hope to become a music teacher. each day but before and after work I "toot" out a few scales on my cornet. It is pleasure, From your friend. It is fun, it is relaxation for body and soul.
It is hard to say who gets the most fun BARTHYNIA MASSEY (Age 13), North Carolina. from music, the performer or the listener,

Honorable Mention for July Puzzle:

Nettie Lou Graham, Mark Muessin, Kenneth Lowe, Ellen Rea Tye, Doris Roberts, Martha Duval, Barbara Ann Keane, Nancy Lee Bopp, Janet Dalziel, Betty Maier, Frances Mincrief, Bobby Stout, Enid Ford, Dorothy Colby, Anita Morris, Emmie Brink, Georgia Costa, Anne Belting, George Armstrong, Ellen Falmer, Ruth Col-

Instrument Spelling Puzzle Honorable Mention for July by Stella M. Hadden Phyllis Fremper, Anne Beasley, Amy Ka-zemba, Jackie Sherman, Marilyn DeWitt, Grace Espenshade, Mary Carolyn Hoak, Sonya Gloria Goldman, Imogene Wielpurtz, Patride Amy Marce Fililia Vice Shirlay

Take the first letter of an instrument having keyboard and pipes; plus the second letter of an instru-Sonya Gloria Goldman, Imogene wieipuruz, Patrieda Ann Myers, Emily Kloc, Shrley Smith; Dale Baird, Shirley Ann Mentoun, Gary Helen Tate, Frances Moncrief, Esther Munson, Doris Greenway, Rae Lester, Ora Bundy, Joyce Robins, Anita Leonard, George McMurtrie, Ann Buzby, Leona Taylor. ment played with sticks; plus the third letter of a small, high-pitched flute: plus the first letter of a brass wind instrument; plus the last letter of a brass instrument used for giving military signals; plus the Prize Winners for July Triangle third letter of a large, low-toned woodwind instrument; plus the first letter of a large, deep-toned brass instrument; plus the third letter of a string instrument played with the fingers but without a keyboard; plus the second letter of a Scotch wind instrument. Find a group of instruments playing together.

Dear Junior Etude:

1 began taking music lessons when 1 was
ten. My sister plays the plano, too, and one
brother is going to get a guitar and the
brother is going to get a guitar and the
condition of the sister plays and the sister plays
are always so glad to get The Etune. First we
clook at the new pieces and then the puzzles.

I am sending you a kodak picture of my
sister and me.

e. From your friend, Lillian Todd, Minnesota

Philadelphia Conservatory of Music

120 Claremont Avenue

FOUNDED 1877

216 South 20th Street Maria Ezerman Drake Managing Director Familty headed by OLGA SAMAROFF, Mus. D. Courses leading to Degrees

Study with Artist Teachers, com DAVID & CLARA MANNES, Directors

RIVERDRIVE SCHOOL OF MUSIC & ARTS

84 RIVERSIDE DRIVE

NEW YORK CITY

FREDERICK G. KOEHLER, Director

Dormitories

Catalogue on request Special Summer Session

THE MANNES -

MUSIC SCHOOL

New York 27, N.Y.

BOSTON UNIVERSITY College of Music

Offering complete courses in Piano, Voice, Organ, Vicin, Cello, Brass, Woodwinds, and Percussion Instruments, Fuoil School at usic, Composition, Church Music, Musico.cgy, Chorus, Glee Cluu, Orchestra, Band, Faculty includes members of Boston Symphony, Bachesand Masters Degrees in all musical subjects. Dorms alog. COLLEGE OF MUSIC, 73 Blagden St., Boston

> A Revealing New Book in Two Parts PARAGON OF RHYTHMIC COUNTING FOR ALL RHYTHMS PARAGON OF HARMONIZING Send for explanatory circular

EFFA ELLIS PERFIELD

103 East 86th St. (Park Ave.) New York City

Alviene Theatre

FOUR KINDS OF HARMONIZATIONS COMBS COLLEGE OF MUSIC mplete musical education. Preparatory nartment for children. Teachers' training

OLD SUBSCRIBERS MUST COME FIRST

AMERICAN CONSERVATORY

OF MUSIC-CHICAGO

Courses in piano, vocal, violin, organ, public school music

and all other brauches of Music and Dramatic Art leading to

DEGREES-BACHELOR OF MUSIC-MASTER OF MUSIC

The faculty is composed of 135 artist instructors

many of national and international reputation.

Moderate tuition rates, Desirable dormitory accommodations, Students'

self help, Bureau for securing positions, Particulars furnished on request.

Member of the National Association of Schools of Music.

Send for free catalog, Address John R. Hattstaedt, President

AMERICAN CONSERVATORY OF MUSIC

582 Kimball Hall, Chicago, Ill.

- IUILLIARD SCHOOL OF MUSIC-

ERNEST HUTCHESON. President-

INSTITUTE OF MUSICAL ART

GEORGE A. WEDGE. Dean

Individual vocal and instrumental instruction

Instruction in theory, composition and music education,

Diplomas and the B, S, and M, S, Degrees,

Catalog on reasest.

Room 432

The drastic paper curtailment, ordered as a Wartime measure by the Government, frequently makes it impossible for us to send copies of the current issue to new subscribers. We are endeavoring to see that there is no interruption in service on renewal subscriptions, but this can only be assured if orders for renewals reach us during the month previous to the month of expiration or early in that month. On both new and renewal orders service will begin just as soon as it is possible for us to supply the copies from the very limited order that we are permitted to print. Your patience and understanding of this situation are respectfully solicited.

"FORWARD MARCH WITH MUSIC"

THE COVER FOR THIS MONTH-The fanciful and engaging design on this month's issue of THE ETIME is the creation of the well-known Philadelphia artist, Hy Gage. Rich in coloring, and marked with a spirit of playfulness, it offers refreshing relief from the wartime tension in all our lives today.

A native of Hartford, Connecticut, Hy Gage graduated with honors from the University of Nebraska in 1898. The following year found him enrolled at Pratt Institute, where he was a fellow student of the now noted cartoonist. Clare Briggs. He later studied at the famous Academy of Fine Arts in Philadelphia.

Mr. Gage's life has been devoted chiefly to the cartoonist's art, in which work he has been known for many years as an important contributor to Philadelphia's distinguished Evening Bulletin, and to such important magazine publications as Collier's, The Country Gentleman, and The Saturday Evening Post, In 1943 he discarded his rigidly active schedule in favor of free lance work and an occasional game of chess.

MUSIC FOR THANKSGIVING SERVICES-Yes, the summer has sped past and many of the things we planned "to pitch in and do right after Labor Day" still remain undone and here is the month of October when it is time for choirmasters to have everything arranged as to the music to be used in the Thanksgiving Season. It will be a very serious thing to put off making certain that desirable music is selected and ready for this special season which is so rich a part of the religious life of American people.

Please remember that music publishers and mucic dealers are greatly handicapped in these war days with the lack of experienced help, and because of Government limitations on paper there can be no guarantee from day to day as to what numbers can be supplied in quantities. Those who place their orders early have the best opportunity of obtaining desired number and is likely not to have tion. time to select a substitute number.

possible to render convenient, helpful returned promptly.

Rob Roy Peery, Mus. Doc .- Awkwardness price of 50 cents, postpaid. in anything is likely to affect one's standcase of those appearing before any gath- by Ada Richter For Class or Individual In- book is placed on the market. Until that ering as singers, speakers, actors, organatmentam—Although MY Plance Book, as day orders will be accepted for single demonstrated in these fine plano duet tists, planists, or musical directors. There originally published in two parts, was copies at the Advance of Publication cash arrangements by Mr. Felton of the entire is no surer way of avoiding awkwardness designed to take care of the kindergarten price of \$1.00, postpaid. than to be well prepared to accomplish beginner through that stage between the



October 1944

ADVANCE OF PUBLICATION **OFFERS**

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices ap-Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

The Child Handt—Childhood Days of Famous Composers for Piano Pupils
Colt and Bompton Chorol Preludes for the Organ, Bach-Kroft. . .50

Classic and Folk M-lodies in the Frst Position for Cello and Piono.....Krone Lowrence Keoting's Second Junior Choir My Piano Book, Part Three......Richter .35 Nutcrocker Suite—Plano Duet
Tschoikowsky-Felton 1.00
Organ Transcriptions of FavorIte Hymns

Kohlmonn Fo Peer Gynt Sulte—A Story with Music for Plana Grieg-Richter 30 Piono Pices for Pleosure ... Williams 60 Practical Keyboard Modulation ... Peery 50

Read This and Sing!—Teacher's Manual Reverential AnthemsBaines .25

desired numbers, and of course should they finish a selection in one key and for any who desire to become an Advance contains some of the finest copyrighter the stock of a desired number be depleted must move immediately into a selection subscriber for a copy of the Teacher's songs standing in high favor with conthe early orderer still has time to make a in another key, Perhaps in too many Manual at the special Advance of Publicert and radio artists today, and the second choice whereas the choirmaster cases the responsibility goes back to cation cash price. who waits until the last minute before music teachers who neglected to give Thanksgiving may not be able to get a some instruction on the art of modula- course of study for individual or class not be utilized in any other plane album.

Even under war-time conditions the help teachers in giving pupils a funda- available procedures which Dr. Dengler -Nevin, The Green Cathedral-Hahn, THEODORF PRESSER Co. is doing everything mental knowledge of how to progress has used with such great success in his Cradie Song-MacFadyen, and others. smoothly from one key to another, and own classes of high school students. Dr. An order may be placed now for a service, and is ready to send "On Ap- for those performers who did not have Dengler has drawn his material from copy of this book to be delivered when proval" single copies of anthems to meet such instruction in their student days, many sources recognized as authoritative, published at the special Advance of described needs such as for what voice, this book may be used as a self instructor and his adaptation of these various mate- Publication cash price of 60 cents, postthe ability of the singers, and the special since it utilizes procedures in clear and rials along with original material has paid, occasion for which anthems or cantatas simple language and gives a wealth of been guided by practical testings with are desired. Single copies sent "On Ap- models of just how modulations are ac- thousands of students over a number of NUTCRACKER SUITE by P. I. Tschailkowsky, proval" are charged to the customer with complished without any "awkwardness" years. This Teacher's Manual enlarges arranged for Piona Duet by William M. full credit given for unused numbers to offend the ears of listeners. In an- upon these lessons, and gives guidance Felton Plano duets have an appeal for nouncing this forthcoming publication we as to gaining results from the use of this home music performers for personal are giving anyone who so desires an op- material and also covers many things of pleasure, and always are marked favor-PRACTICAL KEYBOARD MODILATION portunity to subscribe for a single copy practical worth to any seeking to guide ites with recital and entertainment audi-For Class, Prirate, or Self Instruction, by at the low Advance of Publication cash others to achievements in vocal technics. This is doubly so when the duets

whatever is to be done before others. completion of the average kindergarten ORGAN TRANSCRIPTIONS OF FAVORITE for pupils who are in the advanced inter-

Book be published, making it possible for be used for accompanying solo or congrethese young pupils to continue the same gational rendition of the hymns just as successful plan of study rather than readily as they may be used solely as inswitch to any of the usual type of piano strumental contributions to the church instructors designed for pupils more in service. the ages from 8 to 10.

time on this Part Three, and while this be ordered before it appears on the marfine offering for little second year planists ket, is 50 cents, postpaid. First copies is being taken from the manuscript stage from the printers will be delivered to to a well engraved and completely printed advance subscribers. and bound book, teachers have the opportunity of placing an order in Advance TWELVE FAMOUS SONGS ARRANGED FOR of Publication for a single copy, delivery PIANO—There always is a special appeal to be made as soon as published. Mrs. to pianists in playing pianistic transcrip-Richter has been generous with original tions of beautiful melodies with which material, besides utilizing some favorite they associate words that help to fix the melodies and adaptations of some stand- mood to be brought out or felt in the ard study materials. Illustrations add to instrumental rendition. Naturally, the the appeal. Advance of Publication cash plano part in a published song copy often price, 35 cents, postpaid.

READ THIS AND SING! (TEACHER'S MAN- ground, to have available for sale the TEACHER'S piano pupils in grades 3 and 4. Manual, so the opportunity still remains The famous John Church Co. catalog

The STUDENT'S BOOK is a splendid book will be such copyrights which canstudents, but the book has been planned These will embrace such numbers as Re-This new book provides material to especially for class use, and it makes cessional-De Koven, Mighty Lak a Rose nique and tonal artistry.

The Advance Offer of this Teacher's rangements convey to players and in any string is particularly true in the MY PIANO BOOK-Port Three-A Method MANUAL will be withdrawn the day the hearers something of the tone coloring of

Unfortunately, many who are respon- piano instruction book and the usual HYNNS, by Clarence Kohlmann-For many mediate period of study, since they range sible for playing the piano or the organ piano method book, the success which years those who heard Clarence Kohl- from grade 4 to grade 6 in technical defor church services, Sunday School plano teachers have had in giving their mann play as instrumental selections or mands. The pre-publication offer of this to the first two parts of My as accompaniments any hymn tunes on book is being made at the Advance of ings have not equipped themselves to Piako Book, after the completion of the the plano or the organ, noted the expert Publication cash price of \$1.00, postpaid. lings have the smooth musical continuity when first kindergarten work has caused many manner in which he built them up to A single copy only to a customer. ADVERTISEMENT

greater musical proportions. This was because Mr. Kohlmann never played them as regularly given in hymn books, and it was only in recent years he was prevailed upon to let his transcriptions be published. Many already know his two books of piano transcriptions of favorite hymns. and now we have scheduled for not-toodistant an appearance this collection of organ transcriptions.

Twenty numbers will be included in this album, and while the transcriptions enhance the organ rendition of these hymns, they do no violence to the melody to suggest that a Part Three to My Piano and continuity of the hymn, and may

The Advance of Publication cash price Mrs. Richter has been working some at which a single copy of this book may

> leaves the melody to the voice and calls only for accompanying support or back-

UAL)-For Voice Students, Chorus and Choir In this book the arrangers have cleverly Singers, by Clyde R. Dengler-Many school based their transcriptions on the harmusic educators, chorus directors, and monic structures of these planistic backchoirmasters already have expressed great grounds, while at the same time weaving enthusiasm for the course of 36 lessons the melody into the transcription. Spegiven in Read This and Sing! Student's cial care has been taken, however, to Book which was placed on the market keep the arrangements within the playearly in September. With the heavy ing ability of the average performer schedule of work for our printers and which, of course, also makes them availbinders it has not been possible as yet able as study and recreation pieces for

major portion of the numbers in this

are familiar to audiences, and the ar-NUTCRACKER SUITE by Tschaikowsky. They are for a pair of average good pianists or

REVERENTIAL ANTHEMS by William Baines of the Teacher's College, Columbia Uni- THE CHILD HANDEL (CHILDHOOD DAYS a feature recital. A single copy may be In these war days, with the shortage versity, provides the student with a clear OF FAMOUS COMPOSERS) by Louis Elssordered while the book is in preparation of music engravers and the need for giv- understanding of the tempo marks, dy- worth Coit and Ruth Bampton-Many at the Advance of Publication cash price ing preference to works that must be namic indications, and other signs and teachers already are familiar with The of 30 cents, postpaid. brought out in time for special occasions, abbreviations used in the editing of these Child Bach, The Child Mozart, and The such as Christmas, Easter, the beginning numbers. The immortal melodies pre- Child Haydd already published in this Advance of Publication offer withsuch as a shool term, or the opening of the sented in these cello arrangements are series. Now, as a result of a continual DRAWN-All who subscribed for a single private teaching season, a long time usu- from such classic composers as Bach, request for additional books on other an Advance of Publication order will reand editorial work on a book folk melodies are from French, Bohe- "in work." This material, of course, must ceive or have received a copy, but no furof this kind, which church choirs may mian, Dutch, and Russian sources.

number of years. Despite these present of Publication order for this book should plate making, printing, and binding, now have placed on the market day production handicaps, however, we remit the special Advance Offer price of which gives a period wherein any teacher The Coll of the Star-A Christmas Cantata do not feel that it will be long before 60 cents, postpaid, with the order, to be so desiring may place an order in Ad- for Volunteer Choir by Lawrence Keating. everything on the preparation of Rev- assured of receiving a copy of this book vance of Publication and enjoy a special ERENTIAL ANTHEMS is completed and the without further charge as soon as it is low price. published.

works are well known to such groups, two books already on the market giving ences of the composer. and here under one cover will be some Clarence Kohlmann's piano solo trantext and music content. Mr. Baines an- piano music,

have a quality of fullness. A single copy only may be ordered be- arrangements may be used to accompany form as a pupils' recital feature or a spe- for a finished rendition. Price, 60 cents. fore publication. The Advance of Publigroup singing of any of the twenty popucial undertaking for a class group. Its cation price for a copy is 25 cents, post- lar hymns represented. Since there is dramatic side also may be confined to paid, which, of course, should be remitted always time between the acceptance of following directions for making a miniawith any advance order placed for this the composer's manuscript and the actual ture stage setting, tied up with the story PIANO PIECES FOR PLEASURE, by John the press at lower than the regular price for a single copy. M. Williams-The practical and sound may place an order now for a single

respective communities. Mr. Williams al- States and its possessions, ways has advocated a generous use of Besides having selected such numbers citizens in the making.

book will be on the market.

hook

This will be a fine selection of anthems

thems have been so successful because

mann, and others.

Position for CELLO AND PIANO-Selected, at the Advance of Publication bargain third grade. arranged, and edited by Charles Krane- price, since the Advance of Publication Everybody knows the delightful num-This album will supply the young cello offer always means a sacrifice of roy- bers in the Peer Gynt Suite by Edvard pupil with a dozen numbers which are alty, on the part of the composer, and Grieg, and to have them cleverly arideal for developing fingering and bowing the foregoing of the usual margin of ranged in easy-to-play forms in a book technique and the ability to learn those profit necessary to the publisher's busi- wherein they illustrate the captivating effective points in musicianship which ness Quantity orders can be filled only story, as engagingly told by Mrs. Richter,

Art of the Juliliard School of Music and 25 cents, postpaid.

Besides being very acceptable for two placing of the book on the market, those of the composer. The Advance of Publiwho want to be sure of a first copy from cation cash price is 20 cents, postpaid, psychological piano teaching procedures copy at the Advance of Publication cash CHORAL PRELUDES FOR THE ORGAN By advocated by John M. Williams have en- price of 60 cents, postpaid, Because of Johann Schastian Bach, Comviled, Revised, abled thousands of piano teachers to copyright restrictions, orders can be ac- and Edited by Edwin Arthur Kraft-When become the preferred teachers of their cepted only for delivery in the United such a well-known organist, who also is

material high in recreational interest, LAWRENCE KEATING'S SECOND UNIOR CHORAL PRELUDES FOR THE ORGAN, it is and this book provides just such material. CHOIR BOOK-It is always easy to dispel certain that discriminating organists will Mr. Williams has edited these numbers any concern about what the next gen- want this collection, and that competent with special care, indicating proper eration will mean to our country when teachers of the organ will utilize the phrasing and comfortable fingering so looking at statistics on the tremendous numbers in this book with the pupils that they may be used as "lesson pieces" sales of individual numbers and collecthey instruct. Every detail of editing has for either young pupils progressing into tions of anthems for Junior Choirs. With been cared for in a masterly manner. so toward comfortable keyboard mastery. surety that there are many substantial price of 50 cents, postpaid.

as Gondoliers from Nevin's "Day in Very permanent among the best sell- PEER GYNT SUITE by Edvard Grieg-A Venice" suite, Marine's Hymn, Melody of ing Junior Choir books is one entitled Story with Music for Piono, Arranged by Love by Engelmann, Meditation by Mor- LAWRENCE KEATING'S JUNIOR CHOIR BOOK. Ada Richter-Private music teachers and rison, and some good planistic arrange- Its success has been such as to warrant many others in educational activities ments of classic melodies, favorite hymns, the publication of this SECOND JUNIOR throughout the country hold the storyand standard vocal airs, Mr. Williams has Chor Book by the same composer and with-music series by Ada Richter in high selected and arranged some choice num- arranger. It will include a splendid va- esteem, and needless to say, young pibers from the classics, drawing upon such riety of sacred two-part numbers, with anists have enjoyed them very much and composers as Chopin, Schubert, Schu- both parts comfortable in range for have been much benefited by them. singers as young as the junior high While some of the story-with-music This forthcoming publication may be school ages, and yet these selections are series books, such as Ada Richter's Kinordered now at the bargain Advance of of such quality as to be satisfying to DERGARTEN CLASS BOOK, CINDERELLA, JACK Publication cash price of 60 cents, post- mature singing groups without tenor and AND THE BEANSTALK, and THREE LITTLE hass sections.

contribute so much toward appreciation, after the book is placed on the market means a superb teaching aid with young These numbers are melodious, and at the regular price then established piano pupils. there is a good rhythmic variety among Advance of Publications orders for single These story-with-music books serve them. The arranger and editor, who is on copies will be accepted, however, at the well in class or private instruction, and the faculty of the Institute of Musical Advance of Publication cash price of as a suite these Peer Gynt numbers,

children a first acquaintance with attrac- iour's birth. There are solos for soprano, for the usual choir made up of the best TWENTY PIANO DUET TRANSCRIPTIONS tive music by a great master and, at the alto, and baritone voices, and a recitative volces out of the church and Sunday OF FAVORITE HYMNS, by Clarence Kohl. same time, imparts information on the for tenor. But should no soloist be avail-School membership. Many of Mr. Baines mann-Since so many have bought the life, particularly the childhood experiable, any or all of these might be done

renowned as an editor and composer brings forth a compilation of Bach's

the third grade of study or for those so many thousands of young people tak-"grown-ups" who have been faithfully ing part in Christian church services in for delivery when published may do so making efforts through about a year or all parts of these United States, it is a now at the Advance of Publication cash

Pigs are for youngsters in their first and We can only permit anyone interested second grades of piano study, this PEER CLASSIC AND FOLK MELODIES in the First to order a single "get-acquainted" copy GYNT story-with-music book ranges into

with the story, furnish fine material for

ADVERTISEMENT

copy of this Christmas cantata through take its turn in the scheduled work for ther orders will be accepted at the low take up at any time and utilize over a Anyone wishing to place an Advance typesetting, engraving, proof reading, Advance of Publication price. Since we

This very attractive cantata provides 45 minutes of worshipful, festive musical Each of the books in this series gives continuity on the great story of the Savby the entire choir in unison. Besides THE CHILD HANDEL will include musical five choruses for full choir, there is a of his best anthems, heretofore published scriptions of favorite hymns, there are excerpts from such Handel compositions number for a men's chorus or quartet, only in separate octavo form, along with many who will need nothing more than as The Harmonious Blacksmith, Minuet and a trio for women's voices. This canadditional ones especially composed to the above title to give them a clear idea in F, Hornpipe, and Hallelujah Chorus. tata is not difficult, and its presentation give this compilation good variety as to of what this book will offer in four-hand All of these numbers have been simplified could be undertaken with comparatively especially for this book, and the Hallelu- few rehearsals. Yet it has qualities which jah Chorus arrangement is for piano, will well reward the choir director and they utilize good texts, are singable, and average planists to use as four-hand di-four hands. The material as a unit will choir faithfully working out all of its posversions at the keyboard, these duet lend itself to presentation in dramatized sibilities and painstakingly rehearsing it

For Earnest Music Workers-THE ETUDE

for November November is one of the most profitable months

JOSEF HOFMANN The position of Josef Hofmann in the music world is so unusual that any advice coming from this foremost pianist is of first interest to all lovers of the srt. He tells readers of The Etade what he feels should be the main musical goals of piano students.

WHAT DO YOU KNOW ABOUT TELEVISION AND MUSIC?

The Etude has striven to keep "up to the minute" in the relation which this startling invention will have to the music of the future. In a special editorial, reviewed by some of our greatest television experts, the editor explains the principles of this new scientific achievement in a manner not hitherto seen in print.

PUNCTUATION IN MUSIC

Heinrich Gebhard, famous piano virtuoso, com-poser, and teacher, who has been a soloust with most of the great American symphony orches-tras, has written a very lucid and practical article. filled with noisation examples within the grasp of the average student, it is "topa" as a lesson in "elocution" in plano playing.

MASTERPIECES IN THE JUNGLE One of the great surprises of the war is that concert groups, composed of great artists sent to the men at the front, have met with amazing favor. Stephen West interviewed the members of one group which had toured the Pacific lake and brought back many interesting tales and facts.

ARE TWO PLANOS AN ADVANTAGE IN THE STUDIO?

Carl M. Rorder, of the Juiliard School of Mu-sic, writes upon this subject in very helpful fashion. Teachers should give careful consid-eration to this live article.

CURING THE MISTAKE HABIT

"Why don't my pupils get shead?" said a young beacher to the great Kuilak, "Bring them to me and I will tell you." he replied, are practicing mistakes instead of the notes, No wonder they do not get a the different processing the said of the said with the processing mistakes instead of the notes, No wonder they do not get a thead!" Marquerite Ultman, in a pertinent article, tells how to break pupils of this destructive habit.

The Compleat Musical Home

(Continued from Page 559)

room, the kitchen, the library, but if possible every home should have a master instrument of an advanced type, if only to take advantage of the new world of musical opportunity which this age is offering us.

In selecting a fine radio-phonograph, the ear of the carefully trained musician and the established reputation of the manufacturer for a superior product are buying tests one should observe. It is odd how a man, who, when he is about to buy an automobile will always seek the advice of an automotive expert, may, when he buys a piano or a radio receiver or a record reproducer, do no more than talk It over with his neighbor, his druggist, or even his barber. The cultivated musical judgment of the musician is a far safer guide. It is impossible to make a cheap instrument that will have enduronce selectivity and sensitivity in its tonal values. Bargains may be dangerous. great-grandfathers brought from Hong -once heard never forgotten. Kong where it was made three centuries pays to get the best at the start

screen for home movies and for talking chain the man. pictures which many will demand. These

of an automobile, but the average man bolism of old religions, whether of Ani- year later he deserted his Hanoverian for various opera companies. He was also who thinks nothing of large garage bills, mistic, Buddhist, Moslem, or Hindu faith. regiment and returned to England, stat-conductor of some of the leading festival balks at the piano repairman's bills of Perhaps the vast majority of India's ing that "nobody seemed to mind whether ten or twenty dollars a year. The in- illiterate (millions) population in outly- the musicians were present or absent." tricacy of fine modern radio-phonographs ing districts will not even know that the Later he obtained an official discharge tubes, and the various parts are put completion, or that their own motherland performer, teacher, and copyist. precision.

ing new delight o musical homes,

records standing upon edge in especially body the Sikhs-tall, bearded, handsome of the ordinary, and one of the letters to designed albums. The most economical men disciplined to war, brave in battle— Herschel's brother describes his being way of storing sheet music is in a file like have been faithful to the British raj and caught in a severe thunderstorm. The ena modern letter-file, insuring better ac- are now fightling with the Allies on varicessibility, space economy, and protection, ous fronts. Music books, especially dictionaries, encyclopedias, and special technical works India are the Gurkhas, fierce warriors gratified because the Duke of York played on subjects in which you are interested and hill-folk as a rule short and stocky the 'cello with him." are "musts" as soon as you can afford with Mongolian features. They are Hin-

In planning a music room, decide upon the peaceful Bengali Hindus as the poles. a harmonious style of decoration in ad- The Gurkhas, though trained to disciyance. The days when the furnishings of pline and methods of the British in the room were so incongruous that each use of modern arms, are apt in heat of piece seemed to be fighting every other battle to cast aside their guns and draw piece in a free-for-all battle, are happily out their kukris-sharp, curved knivespassing. Make your music room a place and return to their old-time style of of pride in which you your family, and fighting, for they are past masters with your friends may ascend to new planes the knife. The favorite chant-like song of musical toy and inspiration.

Music American Doughboys Hear in India

(Continued from Page 607)

Don't expect to buy a Waltham, an Elgin, which is reminiscent of a bagpipe. To Young Galileo originally was expected a Hamilton, or a fine Swiss watch for the many the poonfi will always be the most to become a musician. In fact, many encost of a cigar-store watch. I bought a enticing instrument in India, for it is gineers, mathematicians, and scientists radio chassis at the Century of Progress different from any musical instrument have been extraordinarily fine musicians, in Chicago in 1923 which seemingly has that may be purchased in bazaars. It is as fine a tone quality as the day it was not for sale as are the drums, flutes, and between stargazers and musical art. The received in my home. I own a Cloisonné sarangis, but remains the immortal in- composer, Camille Saint-Saëns, for invase that one of my sea-faring great- strument sacred to the spake-charmers stance, was an able and enthusiastic

ago. Its value increases yearly. It always Indian instruments in daily use in India, one of the greatest of modern astrono- played in the Octagon Chapel. His musiwe must not fail to mention the hour- mers and philosophers, has been so much cal earnings ran as high as four hun-Thousands of homemakers are putting glass drum that announces the approach interested in music that he saw fit to aside funds for the Day of Victory when of the animal trainer with his bear or write a valuable volume, "Science and ing between two and three thousand dolthe manufacture of new models will monkey. He also is a vagabond and Music," (1934) on these two closely allied lars in present-day values. permit them to secure what they may de- makes his meager living roaming the subjects. Albert Einstein, whose mathestre. It is none too early to make plans land putting on al fresco shows for a matical computations have excited the eminent English composer in what many for your future music room and to ar- few annas. It is not much of a show imaginations of astronomers everywhere consider his greatest masterpiece, the range to save for those things which will that our boys will see, but no doubt they and have opened new vistas for them is, symphonic suite of seven tone poeems for make possible the fulfillment of your will feel so sorry for the wretched bear as is generally known, a violinist of aldream for that room. After talks with and pathetic monkey that they will be most virtuoso ability. One of the most memorializes the music of the spheres. far-seeing friends, some of them archi- moved to toss a coin or so to the low- unusual examples of the musician-as- This inspiring work should be heard more tects of high standing, I find that many caste creature who whines for "back- tronomer is that of Sir William Herschel, frequently have also resolved to add to their music sheesh" for his reward-when one's chief who until his thirty-third year was a room plans not only television, but a desire is to liberate the animals and en- professional musician. In an article in of the vast oceans, what might not the

distinctive additions to the educational, dances of the Afghans at their own Mo- terlal relating to the musical youth of the artistic, and entertainment life of the hammedan festivals of the Feast of the distinguished astronomer and discoverer family group, plus a well stocked library New Moon and other religious occasions, of the planet, Uranus, of records and books, will tend to make The Parsi on Bombay-Side has his fivethe home of tomorrow a citadel of joy dance, symbolizing the Sun as the fire (six years after the birth of Havdn). of life. The Tibetan has his devil-dance Herschel received his early training from Going back to my childhood musical at Buddhist festivals, and the Assamese his father, a bandsman in the Hanoverian experiences, my mother used to say jok- has his primitive dances of war, love, Army. He entered the service as an oboist, ingly: "A piano is no better than the and harvest-time. If our men could wan- when he was a little over fourteen years tuner who takes care of it." In justice to der over the broad face of India they of age. Hanover and England were asyour instruments, a fine piano should be would find many interesting and varied sociated politically, and Herschel's regituned and regulated at least three times types of music and dancing which are an ment was ordered to the "Tight Little a year. The cost of the upkeep of a fine inseparable part of all East Indian reli- Isle" in 1756, on a visit. English life made plano is only nominal compared with that gions. All dances are based on the sym- a deep impression upon Herschel, and a Concerts, he served as musical director

Cabinets for the preservation of master by Nanak about 1500. The word Sikh on horseback. Fifty miles a day over the and came to the United States in 1889.

dus, vet as far apart in disposition from of Gurkhas and hill-people in work or war is very simple

The Music of the Spheres

(Continued from Page 555)

Vincenzo Galilei, lutist and composer,

There seems to be an unusual bond amateur astronomer. Before leaving the subject of nopular Sir James Honewood Jeans (1877-).

We must mention in passing the sword- Bayliss gives some very interesting ma- tion in Man!

Born at Hanover November 15 1739

records are important. The dealer stores itself means a disciple or follower. As a moors in all weathers, was nothing out. solely teaching ones, but were for private



SIR WILLIAM HERSCHEI

For a time Herschel directed the public concerts at Leeds. He was an excellent violinist and a fine organist. At Bath he dred pounds a year, a sum possibly coual-

Gustav Theodore Holst (1874-1934) large orchestra and voices. "The Planets."

If the moon can visibly affect the tides "Musical Opinion," of London, Stanley heavenly bodies do for musical inspira-

The World of Music

(Continued from Page 553)

London and studied with his mother and at the Royal Academy of Music. Prior to becoming conductor of the Promenade

LEO SCHULZ, who until his retirement is almost beyond belief. The wiring, the Second World War is in the process of and established himself in London as a in 1929 had been first violoncellist of the New York Philharmonic-Symphony Sotogether with the most exacting scientific has been drawn into it. But the great Next we find him in Yorkshire, conclety Orchestra for thirty-eight years, fighting castes of India now in active ducting a band for the Earl of Darling- died on August 12 at La Crescenta, Cali-There is, in addition to the radio-pho-service for the Allies will know full well, ton. The band, alas, consisted of two fornia. He was seventy-nine. Mr. Schulz nograph, a whole range of electric and The most magnificent and loyal fight- hautboys (oboes) and two French horns. was born in Posen, Poland, and studied electronic instruments, including the ing man in India today is the Sikh, of The lack of instruments, however, did piano as a child. At nine he toured Ger-Hammond Organ, the Orgatron, the Novathe warrior caste of traditional fighters. not deter Herschel from writing military many and Poland as a planist. At thirchord, the electrically amplified Guitar, The religion of this caste is a sort of music for this organization. Mr. Bayliss teen he began violoncello study at Berlin. and the Solovox, all of which are bring- Brahmanical form of Hinduism with writes: "A provincial musician in those He held the solo violoncello position in "modern" innovations and was founded days had to spend a considerable time several of the major orchestras of Europe

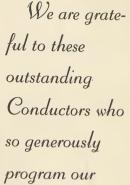


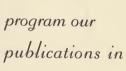
Autura TOSCANINI



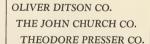


Serge KOUSSEVITZKY





concert and on the radio.



PHILADELPHIA 1, PA.



Eugene ORMANDY



Karl KRUEGER









Paul WHITEMAN

RASTON FOTO, N. Y. Robert STANLEY





Wilfrid PELLETIER George SEBASTIAN





Howard BARLOW





Russell BENNETT





Frank BLACK



Arthur FIEDLER



Gustave HAENSCHEN NEC Paul LAVALLE

Lvn MURRAY

THE ETUDE



When Gilbert and Sullivan attacked the "Pirates"

THE entire English-speaking world surrendered to H.M.S. Pinafore. In 1879 an American newspaper reported, "At present, thete are forty-two companies playing Pinafore about the country. Companies formed after 6 P. M. yesterday are not included,"

Yet from this unprecedented American success, not one penny of profit came to Gilbert and Sullivan. In the absence of an international copyright law, any unscrupulous producer could "pirare" the words and music.

To overcome this situation, the famous partners came to the United States and staged an "Authorized Version." With Sir Arthur Sullivan conducting the orchestra, and William Gilbert, directing the performance, the official Pinafore received an ovation from music lovers of old New York.

Although no more perfect artistic partnership has ever existed, no love was lost between its two members. Gilbert, a bluff typical Englishman with a sarcastic tongue and domineering personality, was a continual trial to the dark, Oriental-looking composer noted for his gentle charm and ingratiating manner.

Moreover, each felt that he was lowering his standards by associating himself with light opera. Each considered himself capable of writing or composing works of far greater importance. Yet while their serious efforts

have been largely forgotten, Pinafore, The Pirates of Penzance and The Mikado will probably be played and sung as long as the English language is spoken on this earth.

To enjoy the operas of Gilbert and Sullivan to the utmost, you should hear them played by a Magnavox. Of this instrument, it is sufficient to say that it is the radio-phonograph chosen by Kreisler, Ormandy, Beecham, Horowitz and Heifetz for their own Homes,

*Send for Reproductions of Paintings: Set of ten reproductions of paintings from the Magnavox collection—size $114^{\prime\prime}$ x 9", suitable for framing—50¢ at your Magnavox dealer. Or send 50¢ in War Stamps to Magnavox Company, Dept. ET, Fort Wayne 4, Ind.



MAGNAVOX F. M.

To appreciate the marked superi-To appreciate the marked superi-ority of the Magnavox lisen to a Frequency Modulation program over this instrument. Magnavox was an FM pioneer and the reproduction qualities required to take full advan-tage of FM broadcasting are inherent in the Magnavox radio-phonograph.

Buy that extra War Bond today.